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BY DOMENICO CORRI.

Edinburgh, Printed for John Corri, sold by him & by C. Elliot Parliament Square.

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To the Queen.

Madam,

Encouraged by the hope that the following Work may contribute to the Improvement of Musical Science, the Author, flattered by your Majesty's gracious permission, begs leave in the most humble manner to lay it at your Feet.

That it may meet with the approbation of your Majesty, whose Skill & Taste can be surpassed only by the gracious manner in which you condescend to patronise those whose Genius gives them any claim to so distinguished an honour, is the greatest Ambition of

Madam,

Your Majesty's highly Obliged

Most Faithful and

Devoted Servant.

Domenico Corri.

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EXPLANATION

OF THE

NATURE AND DESIGN OF THE FOLLOWING WORK.

WHEN a perſon has purchaſed a book, would it not appear very extraordinary, if he ſhould be under the neceſſity of applying to a maſter of language to correct the orthography, and to diſtinguiſh the members of every ſentence by proper ſtops, in order to render the author's meaning intelligible? Juſt ſuch an abſurdity appears in written muſic,—vocal muſic in particular: for, notwithſtanding the many alterations that are daily making, the manner of noting it, which remains nearly the ſame as it was in the infancy of the art, is quite inſufficient to expreſs the meaning, ſpirit, and peculiar delicacy of the compoſition.

In conſequence of this want of preciſion in the characters or ſigns employed in writing muſic, thoſe who apply themſelves to it have been hitherto prevented from making a progreſs adequate to their application; or performing with that eaſe, which in a ſhort time they might acquire, were the mode of writing more full and explicit. To remove the difficulties ariſing from this want of preciſion, is the purpoſe of the following work.

The author is aware, that the plan of this publication, being in a great meaſure new, may probably meet with that oppoſition which is the uſual fate of every thing that looks like innovation in an eſtabliſhed ſcience. Such critics, as have but a ſmattering of the ſcience, may ſtart objections to the author's plan, becauſe it is novel, and tends to ſubvert opinions which they have been taught ſubmiſſively to receive, and implicitly to follow: ſome may object to it, from want of having maturely conſidered the ſubject; and others again may find fault with it, merely from this conſideration, that the plan is not their own.

To obviate at leaſt all reaſonable objections, the author finds it neceſſary to premiſe ſome explanation of the nature of his work; and he hopes to make it ſo ſatisfactory, that every impartial mind will be convinced of its utility.—The object of the author being to facilitate, and at the ſame time to render more perfect, the performance of vocal and inſtrumental muſic, in order to be clearly underſtood, he will treat of both ſeparately.

A very ſuperficial knowledge of muſic is ſufficient to enable any one to obſerve the difference between the notes of an air as properly ſung, and the ſimple notes by which the ſame air is uſually expreſſed in writing; for there is as great a difference between theſe common written notes, and the improvement produced on them by a performer of judgment and taſte, who obſerves the character and expreſſion that are proper to them, as there is between an oration repeated by a ſchool-boy, and the ſame pronounced by a graceful and feeling orator.

The reaſon why written muſic conveys ſo imperfect an idea of the manner in which a piece ought to be executed is evidently this:—The characters we make uſe of in writing muſic are, generally ſpeaking, limited only to the notes, to their reſpective lengths, and to that ſpecies of meaſure in which the piece is compoſed; the ſigns expreſſive of manner, graces, &c. being ſo few, that the performer can derive but little (if any) aſſiſtance from them. The want of ſuch ſigns as would afford adequate direction to the performer in ſuch refinements, muſt have been long felt; yet, ſtrange as it may appear, no attempt till the preſent has been made to ſupply this want. If ſo great a deficiency can be remedied, it muſt be allowed to be an improvement highly advantageous, both to the ſcience itſelf and to

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to those who study it. To the science itself, because experience has evinced, that, for want of such signs, the music of half a century back is in a great measure lost to the present time, even in the same country, and is at all times totally unintelligible to a foreign nation: To the students of the science it would be highly advantageous, as it would facilitate their execution in every species of music, and enable them to enter into its true spirit; and thus greatly improve their taste, and enhance their relish for this most delightful art.

To effect this, it is evidently necessary, in the first place, to increase the number of signs made use of in writing music. Thus, for example, one of the most important articles in the execution of music (vocal music in particular) is the proper division of the PERIODS; as is evident from hearing good singers often break in upon the sense and the melody, for want of knowing how to take breath in the proper places. To assist the performer in this particular, two signs are introduced; one ✱ to enable him to distinguish at sight the musical periods where a pause is always necessary; and another ✱ to direct him in taking breath where the period is too long, or when a particular exertion of voice is required.—See PLATE, Example I. The singer, by this simple method, having at all times the full command of his breath, will be the better enabled to execute the *crescendo* and *calando* (a); on the proper application of which, according to the sentiment of the air, much of the beauty and effect of singing depends. But although this circumstance is of the utmost importance in the Cantabile songs, in which, though the notes be sung perfectly in tune, the intention of the composer may be defeated by an improper application of the *crescendo*, &c. yet has the singer, in this respect, been hitherto left entirely to his own judgment, which must often be very inadequate. This defect likewise is remedied by using the following signs, this — for the *crescendo*, and this ▬ for the *calando*, where-ever they are required (b).

But, after all this, much is wanting to the perfection of vocal music. Still do we find our mode of noting not only deficient but erroneous: for besides that those particulars above-mentioned have never been expressed by distinguishing signs, such a mode of noting has been used, as must necessarily lead the singer, if guided by it alone, into positive error. It is this imperfection in noting, which has hitherto rendered the execution of vocal music, particularly recitative, so difficult, that this last, (in itself, beyond a doubt, the highest species of vocal music), is almost impracticable; and is so little understood, that in this country it is seldom considered in any other light than as a mere foil to the succeeding air. Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of another (c), as is the case where a note is repeated, instead of that note with its proper *appoggiatura* or grace. Sometimes again, an *appoggiatura* is marked instead of a note which ought to receive, perhaps, the particular emphasis of the voice, and be even longer than that which immediately follows: In consequence of which, the singer is misled, by being made to sing a wrong note; or (unless he be a master in the science) he must be reduced to the alternative of either singing the notes just as they are expressed, or of making them worse should he attempt to vary them. But at once to see the truth of what has been here advanced in the strongest light, it is sufficient to look over a passage as commonly noted, and then to consider the same passage expressed with the additions which, according to the plan of this work, the author proposes to introduce.—See PLATE, Example II.

(a) The *crescendo* means a swell, and *calando* the contrary.

(b) These marks have been used in some few works, but never applied to vocal music.

(c) Although, from the nature of recitative, it is impossible to ascertain positively the length or brevity of the greatest part of the notes; yet it will appear from the examples here adduced, that great helps may be afforded by a more full and precise manner of noting.

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EXAMPLE. I

I
Frene Lavinia
by Sacchini

II
La Clemenza
di Scipione
by Bach

III
Perfeo
by Sacchini

IV
The Camp
by Linley

V
Scotch Air

VI
Romance
by Rousseau

When this mark ✱ is used, a Pause is always to be made and breath taken. _ The Pause to be about as long as that made by a Comma in reading, and the time taken for it to be deducted from the Note to which the mark is nearest. For example, when before the note, This will be nearly equal to this and when after the note, This equal to this
NB. This is likewise applicable to Instrumental Music.

This Mark ✱ also directs the Singer to take breath in the same manner as above, but to make the pause as imperceptible as possible; because (as has been remarked) it is to be done only on account of a period being too long, or when a particular exertion of voice is necessary, as before a Cadence &c &c

EXAMPLE. II

Recitative
in Artaserse
by Giordani
This is the
Original manner

I
This is the
proper manner
of Singing it

Recitative
in Orfeo
by Gluck
Original manner

II
Proper manner

Song
in Perfeo
by Sacchini
Original manner

III
Proper manner

NB In the Recitative this Sign is used when the bar is lengthened, and the beginning of the Symphonies is precisely ascertained

We are now to take notice of the principal refinements in ſong; ſuch as cadences, diviſions, and all thoſe intervening ornaments, the proper uſe of which alone can give to ſong its higheſt degree of grace and elegance. Theſe ornaments, to the great diſadvantage of compoſition, have never yet been written down. The Author has introduced into this work ſuch as he judged proper, (and has diſtinguiſhed them by notes of a ſmaller ſize than thoſe which conſtitute the original melody). As the invention of ſuch ornaments is attended with difficulty, and as it is of great importance to know where and in what meaſure to introduce them, and where their application would be improper, the advantage of having them written down muſt he evident. At the ſame time, he hopes none of his readers have ſo much miſunderſtood him, as to conceive, he means theſe ornaments which he offers to the Puhlic, as thoſe only which can or ought to be made uſe of: Even within the limits of the ſtricteſt propriety, there is ſtill left a very conſiderable latitude for the exertions of taſte and fancy. All he pretends to have done in this reſpect, is, to have adapted to the ſeveral pieces in this collection, ſuch graces as are, in the firſt place, free from error with regard to the rules of muſic, and, in the next, proper to their reſpective characters. He thinks it will ſcarcely he denied that the following good effects will attend this publication, That perſons not only ignorant of the Italian, French, or any other particular ſtyle of ſinging, hut who have no knowledge of muſic, ſave only of its firſt rudiments, may ſing all the muſic contained in this Collection with a degree of grace and expreſſion, of which, without the help of the additional ſigns made uſe of, he could have no idea; and, by being enahled to ſing theſe with proper taſte, his ear will of courſe become familiar with a good manner of ſinging, and he will apply theſe graces with ſucceſs to other muſic, and find himſelf greatly aſſiſted towards inventing new ones himſelf.

It may he proper here to take notice of an objection which may very naturally occur to the reader: How comes it to paſs, he may aſk, that the Italians, who, for ſuch a length of time, have ſo anxiouſly and with ſo mnch ſucceſs cultivated the ſcience of muſic, ſhould have ſo ſhamefully neglected this ſo material part of it? As this queſtion might ſtartle even the moſt impartial mind, it ought to be anſwered. When, on the revival of arts and literature in Italy, muſic was firſt cultivated as a ſcience, it was, like every other ſcience, in the hands of the clergy, almoſt the only learned men of thoſe times. The application they made of it to Divine ſervice, and the introduction, at the ſame time, of key'd inſtruments, by which the temperament was eſtabliſhed, conſpired to render the principles of harmony the chief object of their ſtudies,—in oppoſition to the Greeks, who, probably from want of ſuch inſtruments, having but little idea of the ſimultaneous effect of harmonic ſounds, directed all their attention and ingenuity towards the aſcertaining, with preciſion, thoſe intervals, which the temperament, on the contrary, in favour of the variety of modulation to which it gives riſe, purpoſely confound. This ſcience of harmony, from its novelty as well as its real value, having powerful charms, was cultivated with great ſucceſs; and, as Rouſſeau juſtly obſerves, ages before the phyſical principle of harmony was found out, all its rules were eſtabliſhed: nor has the diſcovery of that principle, at leaſt with regard to practice, been of any utility to the ſcience. But, whilſt the ſlowneſs and ſolemnity of church-muſic was peculiarly favourable to the improvement of harmony, it was far from being ſo with reſpect to melody: And, indeed, an infinite number of very learned compoſitions had already been made, and the ſcience of *Contrapunto* (d) bronght almoſt to its perfection, when melody was in a very infant ſtate.

In proceſs of time, when muſic was emancipated from the tyranny of the cloyſter, and cultivated for the theatre and other public entertainments, it hegan to take a different turn. The ſubjects on which it was now employed requiring a much greater variety of expreſſion and effect than thoſe to which it had been hitherto confined, melody, the great vehicle

(d) *Contrapunto* ſignifies the Art of Compoſing.

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hicle of expreſſion, became of neceſſity a principal object of attention and ſtudy; of conſequence it received great improvements, though it ſtill remained fettered by the ſtrict adherence which the compoſers of thoſe times deemed indiſpenſable to the laws of *contrapunto*. The ſingers, on the other hand, in proportion as they ſaw their efforts pleaſe, took occaſion to add new graces to what they ſung; and theſe graces, by their being often heard, ſoon became ſo familiar as to be indiſpenſably neceſſary. But although the compoſer could not avoid approving of theſe ornaments, yet, wedded to the forms of the ſchools in which he had been educated, he continued ſtill to write down nothing but the notes which were eſſential to the completion of the harmonic parts, leaving the ſinger to decorate them as his taſte ſhould direct. This manner of noting may in ſome degree anſwer the end propoſed by it, in the hands of perſons regularly educated in muſic, and who have imbibed from their maſters a thorough knowledge of all the graces and elegancies of the art: But thoſe who have not theſe advantages will never be able, from the mere notes as uſually marked down, to give the true ſpirit and meaning of any compoſition. The preſent Work applies a remedy to this capital defect, which, it is preſumed, will be found adequate.

It remains now to ſay ſomething of accompaniment, of the diſadvantages which attend the method hitherto practiſed, and of the advantages of that which is now propoſed.

Inſtrumental accompaniment, with reſpect to ſong, may be defined, The addition of ſuch parts as are not only juſt according to the laws of harmony, but alſo ſelected and diſpoſed in ſuch a manner as may beſt ſerve to ſupport and give effect to the vocal part or parts. There are, then, three things to be conſidered: *Firſt*, The parts themſelves; *ſecondly*, The choice; and, *thirdly*, The diſpoſition of thoſe parts. The parts themſelves are aſcertained by the fixed rules of harmony; the choice and diſpoſition belong to taſte alone. Agreeably to this definition of accompaniment, Mr Rouſſeau, in his Muſical Dictionary, has ſo fully ſhown the impoſſibility of accompanying properly by any method yet in uſe, that the Author thinks it unneceſſary to ſay any thing on that head; as he would be obliged to repeat what any of his readers may ſee on turning to that work, at the article *Accompaniment*. The method of accompanying by the ſcore, by figuring the baſs, by the rule of the octave, and by Mr Rameau's, are there explained with great accuracy, and the diſadvantages attending each of them pointed out with reſpect to the execution. In addition to what Mr Rouſſeau ſays, the Author begs leave to obſerve, that in accompanying, either by the ſcore, by the help of figures, or of certain other ſigns propoſed by Mr Rameau, the performer ſtill plays by the eye merely; and that his execution is ſimply an effect of quick ſight and practice, and altogether unconnected with the fundamental laws of harmony. The being able, from habit, to read ſeveral lines of muſic at once, to calculate inſtantaneouſly the different intervals on an inſtrument, and to know by certain eſtabliſhed rules which note is to aſcend, deſcend, or remain the ſame, is a very different thing from knowing why this is to be done. This is the ſcience by which thoſe figures, or other ſigns, are placed; and with which the mere execution of thoſe ſigns has no more connection than the reading of a book has with its compoſition. If, then, it be granted, as it ought to be, that accompanying by the ſcore, by figures, or by any other ſigns, is limited to the ſimple execution of what is noted, figured, or ſigned, it ſurely follows, that the ſimpler and more explicit thoſe ſigns are, the better calculated they muſt be to anſwer their end. Now, that theſe and many other advantages particularly belong to the method propoſed by the Author, will be evident on the ſlighteſt conſideration. For inſtance, let the mode which is moſt practiſed, that of figuring the baſs, be compared with that which is now offered to the public. A performer, who accompanies by figures, on ſeeing a note marked thus 6/5, knows, that to this note he muſt give the accompaniment of third, fifth, and octave; but this is the extent of all his knowledge. It remains to him then to calculate ſuch inter-

vals;

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vals; and, after having found them, to fet them down thus . If then this operation of reading the figures, and calculating the numbers, anfwers no other purpofe than merely that of finding out the notes as written in the fecond example, is it not evident, that having thofe notes written down, will anfwer every end propofed by the other method, whilft it will fave all the trouble which attends it? Let us fuppofe now, that, by practice, a performer has attained the greateft facility of calculating on the inftrument the numbers expreffed in the writing; yet, after all, unlefs he be thoroughly acquainted with the fundamental rules of *contrapunto*, he will fcarcely be able to play two or three fucceffive chords without committing fome blunder, which the knowledge of the figures alone can neither warn him of nor enable him to avoid.

Thus it has been fhown, that the method of accompanying by figures is not only attended with the continual trouble of calculation, but is even infufficient to anfwer the end for which thefe figures are employed; and, on the other hand, that by the method here propofed, every harpfichord-player will be enabled, at fight, and without a fingle leffon on the fubject, to accompany any piece of mufic with tafte and elegance, as eafily as he can play the moft fimple harpfichord leffon or air. It is true indeed, that the rule of the octave, if thoroughly underftood, will enable a performer to accompany without making any miftake in point of abftract harmony; but as to the choice and the proper pofition of thefe figures, and as to other refinements, neceffary to accompany with delicacy and expreffion, the rule of the octave, though ever fo well underftood, does not in the fmalleft degree lead to the knowledge of them. This is fo true, that a performer accompanying according to the laws of thorough-bafs, without committing even a fingle miftake, may produce fuch an accompaniment as will totally deftroy the effect of the mufic: And indeed it almoft always happens in the execution of the harpfichord-accompaniment, that the delicate arrangement of parts, which coft the compofer the greateft pains, is totally fubverted and fpoiled by the thorough-bafs player; who, inftead of attending to this arrangement, endeavours to fhow his knowledge in his own fcience, by cramming in as many full chords as poffible, to the entire confufion of the melody and expreffion of the compofition. The reafon of this will be obvious, if the reader confiders what has been already faid in the definition given of accompaniment; from which it is evident, that to accompany properly, it is neceffary to poffefs both a profound knowledge of the fcience of harmony, and a refined tafte in the choice and difpofition of its parts. Now it is well known, that thefe are things perfectly diftinct and unconnected; in fo much, that a perfon may be a complete mafter of the fcience of *contrapunto* without having any tafte at all. The laws of harmony are deduced from the phyfical principles of found alone: they are a fubject of calculation; and, as fuch, may with propriety become the abftract fcience of a deaf man, as well as of one who has the niceft ear. On the contrary, the art of arranging the parts of harmony, depends on a ftrong and exquifite feeling of their effects; and is, of confequence, the production of fenfibility alone. It is the united operation of that fcience, and of this feeling, which produces a fine accompaniment; and every compofer knows how much labour this part of his work cofts him. How then can it be fuppofed, that a performer, though a mafter, can difpofe an accompaniment as judiciouffy at firft fight, as the beft compofer is able to do in his clofet after deliberate ftudy and reiterated experiment. The abfurdity of fuch a fuppofition is glaring. If, then, the impoffibility of accompanying tolerably by any of the methods hitherto invented, be obvious; and if another be found, at once eafier to the performer, and more perfective of the harmony; it is to be wifhed that the public would enforce their approbation of it, by obliging the editors,

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tors of muſic, inſtead of writing figures to the baſs, to give a ſingle line, as is done in the preſent work,—in which the proper accompaniment is expreſſed by notes.

To conclude:—In pointing out the errors and defects in the preſent mode of noting muſic, and ſtating the improvements which the Author offers to the Public, he is not conſcious of miſrepreſentation: He aſſures his readers, that he has been guided only by a love of truth, and an ardent deſire of improving the ſcience he profeſſes. But if, notwithſtanding, ſome perſons ſhould make objections to his work, he intreats they will not attempt to depreciate it in private companies, where the ſubject may not be perfectly underſtood; but ſtate their objections in a public manner, and addreſs them to the Author in Edinburgh; and, if it ſhall appear that he has fallen into error, he will be ready to acknowledge and retract it.

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DIRECTIONS to the SINGER.

When this mark is used, a Pause is always to be made and breath taken - The Pause to be about as long as that made by a Comma in reading, and the time taken for it, to be deducted from the Note to which the mark is nearest. For Example, when before the Note; This will be nearly equal to this and when after the Note; This is equal to this But if the time is very slow, or the Note of a longer duration, about one fourth of it will be sufficient for this Pause. NB. This is likewise applicable to Instrumental Music.

This mark also directs the singer to take breath in the same manner as above, with this differerence, that the Pause is to be made as imperceptible as possible, because it is done only on account of the Period being too long, or when a particular exertion of voice is necessary, as before a Cadence. &c &c - This sign only respects vocal Music.

EXPLANATION of the GRACES.

All Ornaments, as Graces, Cadences &c in this work are distinguished by the small notes, which are also mark'd according to their exact duration.

The Ascending Grace of one interval, is expressed softly, and its strength encreased gradually up to the Note.

The Descending Grace of one interval, is a degree stronger than the note and gradually softened into it.

The Grace of successive intervals, is rather of a rapid execution and encreases its strength as it rises.

The Ascending Turn, begins softly, and encreases its strength as it rises, then gently again sinks into the note.

The Descending Turn, begins strong, and decreases its strength as it falls, then rises into the note strong again.

THE FOLLOWING GRACES being of a different nature from any of the above, a separate explanation of them is necessary.

They are not to be considered as forming any part of the air; but are only intended to give to certain notes a particular emphasis or expression. The execution of them, Therefore, ought to be so rapid, that, while the effect is felt, the ear shall yet be unable to determine the character of the sounds or to distinguish them from the predominant note by no effort whatever indeed can they be rendered totally imperceptible, or if they could, they would not then exist. But the more imperceptible they are, the more happy is the execution, the more perfect the union, and the more delicate the effect, whereas, by an execution which renders them distinctly perceptible, they would lose their nature and instead of the adventitious graces now under consideration, become part of the melody itself.

or or The Grace of more intervals always ascends. It is to be taken softly, and to leap into the note rapidly.

The Turn Grace is to be taken strong, and melted into the note.

This Grace close after a note is to show that the time necessary for its execution is to be deducted from the last part of that note, Example this is equal to this

As this has the peculiar property of uniting two notes of any intervals, in executing it, it is necessary to swell the note into the Grace, and the Grace must melt itself again into the note following.

Example of one Interval — Note swell into the Grace melt into the Note

Example of more Intervals — Note swell into the Grace melts into the Note

NB. These Graces if properly sung, are the highest ornament of an Air: but if not executed with great nicety and taste, they are rather detrimental to it, and therefore the performance of them may be considered optional as they are in reality no part of the melody.

VARIATION of a PASSAGE.

Wherever the common notes are turned downwards they express the original passage, The Variation, comprehends the small notes and also all the common notes that are turned upwards. For Example the original passage is this but with the Variation will be this observe wherever any common note is not turn'd up, that is no part of the variation.

NB. These ornaments being only meant to vary a passage are optional.

EXPLANATIONS of SIGNS, WORDS, and ABBREVIATIONS.

The dash above the note, denotes that particular strength is to be given to it.

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This denotes a progressive swell of the voice.

This, a gradual fall of the voice

This, a combination of the swell and fall of the voice.

When there are a variety of Cadences variations &c. for the choice of the performer, this mark serves to point them out.

or

This directs when to return to the former line.

to

The Oblique accent from the right hand, is used in the Italian to mark the vowel which is to be sung, where there are more than one together, Example vói miéi &c.

Double Sharp. This is two half notes higher.

S. Repeat signifies that, that part of an air must be performed over again, from the note over which the Repeat is placed.

1st 2d First and Second time. These figures are intended to shew that in the repeating, the former is to be passed over, and the latter is to be taken.

These staves are used in Recitative where the Bars are lengthen'd to shew what addition of time has been made.

Reco Recitative.

Sy Symphony.

P. Piano. Soft.

F. Forte. Loud.

Cre.o Crescendo. Gradual encrease of sounds from soft to Loud

Cho.s or Coro } - Chorus.

Bass and Tenor } - Are those parts, only to be sung by a Male voice.

Soprano or Canto } - Are those parts, which are to be sung by a Female voice, or if by a Male voice they should be sung an Octave higher.

Ad libitum. At pleasure - Where the performer is not restricted to the exact rules of time, but is allow'd a latitude to shew his taste.

A tempo. To the time - This allways follows the above sign, and signifies when the performer is to return to the former time - It is likeways used when a part of Recitative is to be performed in perfect time.

Siegue Subito } - Follow immediately

Interval Is in music the distance between any two different sounds - Example from A to B is one interval, from A to C two &c.

DIRECTIONS for the VIOLIN, BASS. &c.

V1. Violin First
V2 Violin Second
Alt. Alto for Viol
Flu. Flute
Ob Oboe for Hautboy
Co Corni for Horns
Cla. Clarinett

These abbreviations respectively mark the lines for these Instruments - wherever any of them join the singing parts, they are never to perform any of the small notes, the Ascending and Descending graces of one Interval excepted - See explanation of these graces

B.o Bass or Violoncello - This is to take the Bass line, and has only to play the common large notes, as the small ones belong to the Harpsichord.

Ta Tacet, to be silent. * See this mark in the directions to the Singer.

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DIRECTIONS for the HARPSICHORD ACCOMPANIEMENT.

EXPLANATION of the SIGNS.

Thoro' bass } Thorough bass
Accompto } Accompaniement } line for the accompaniement.

Ri Right hand directs when this hand is to be applied.

Le Left hand directs when this hand is to be applied.

Uni Unison directs the Right hand when to quit the accompaniement line and ascend to the line immediately above

The Time of these small notes, when they are mark'd as POINTS only, WITHOUT ANY TAILS, whether in the accompaniement or Bass line. is ascertain'd by the Time of the large note in the Bass immediately below them Example These points are as long as the note underneath tho it is a Breve.

F. Forte _Loud. wherever this is marked in the Bass line the left hand is to play double octaves.

* See this mark explain'd in the directions to the Singer.

Whenever the Right hand takes the part of the voice, it is not to play any grace or variation: the Ascending and descending graces of one interval excepted _See explanation of these Graces.

The small notes whether placed in the Accompaniement or Bass line, express the accompaniement, and are variously play'd by either of the hands, But generally the Right hand is to be applied to the Accompaniement line, and the left to the Bass, unless directed otherwise by these marks Ri. Le. Uni which were explaind above with these Exeptions that when the Harpsichord is the only instrument, the Right hand is to take the Symphony in preference to the accompaniement, But in case there is any other instrument which plays the Symphony the Right hand is then to take the accompaniement only, & where the Right hand having no accompaniement is directed to play the line above, if the accompanying instrument plays also the same notes or in unison, in that case the Right hand may take the accompaniement mark'd Le. The Left hand playing only the common large notes.

ALTHOUGH the above method of accompaniement is the most Elegant, as it may prove difficult particularly in passages where the voice and the accompaniement differ entirely. Those who have not sufficient execution, to make it easier may play any Arpeggio accompaniement as a chord, for Example this may be express'd thus

or this Thus or this Thus or this Thus or this

Thus or this Thus or this Thus or this Thus

It will appear by the above examples that tho' the arrangement is alter'd the Harmony is the same, express'd by the chords which would in the ordinary way of obting Thoro' Bass be mark'd by figores.

EXPLANATION of the words used to express the time, arranged progressively from the slowest to the most rapid movemend.

Grave
Largo Assai } Very slow and with a certain gravity of expression
Largo Sostenuto
Largo
Lento } Slow and with ease
Adagio
Lento Andante
Lento Adagio
Larghetto } Not so slow as the last
Cantabile
Amoroso
Siciliana } A degree quicker with a gentle easy manner of expression
Andantino
Andante Distinctly and moderately slow
Andte Espressivo
Andte Affettuoso } Tenderly with expression

Andte e Staccato. To play distinctly
Andte Grazioso In a graceful easy manner
Andte con moto A degree faster then Andante
Andte con Spirito } A degree more quick then the last with
Andte Spiritoso } Life and Spirit
Allegretto
Poco Allegro
Maestoso Majestically } A Small degree Slower than Allegro
Moderato Moderately
Allegro. Lively
Allo con Brio
Allo Vivace } Sprightly and a degree quicker
Allo Assai. Still more quick
Presto. Very fast
Prestissimo. As quick as possible.

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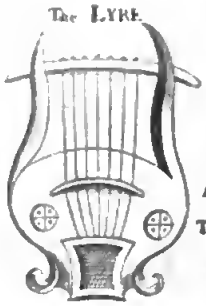

Composto dal / Composed by Sig.r Giordani. ARTASERSE. Cantato dal / Sung by Sig.r Millico.

Cor in A

Accompto. Thorough bass

Revo. And.te

Co_me d'uo tra_di_men_to mi puoi cre_de_re re_o

Mal mi co_nos_ci Il des_ti_no cru_

_de_le po_tra far_mi in_fe_li_ce ma col pe_so_le ma_i tu noo mi guár_di nie_ghi per

fi_ne d'as_col_tar_mi Ah quán_do tro_ván li po_ca fe_de i det_ti

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mie_i par_li il mió cor e par_li_no gli De_i. Siegüe Aria

Flauti Al. Fl. Fl.Tb. V.1 2 Fl.Tb. V.1 2 ALB.

Se al lab_ _ _ _ _ _ bro fé al lab_bro mi_o nón

Accompagn.

Tenori Bas

Andte K P.

Fl. Fl.Tb. Fl.

cre_di ca_ra ne_mi_ca mi_a ca_ra ne_mi_ca mi_

Fl.Tb.

a_pri_mi il pet_to, e ve_di qual fi_a l'a_man_te

Fl. Fl.Tb. Fl.8ª alta

cor a_pri_mi il pet_to, e ve_di qual fi_a l'a_man_te cor. Fa_

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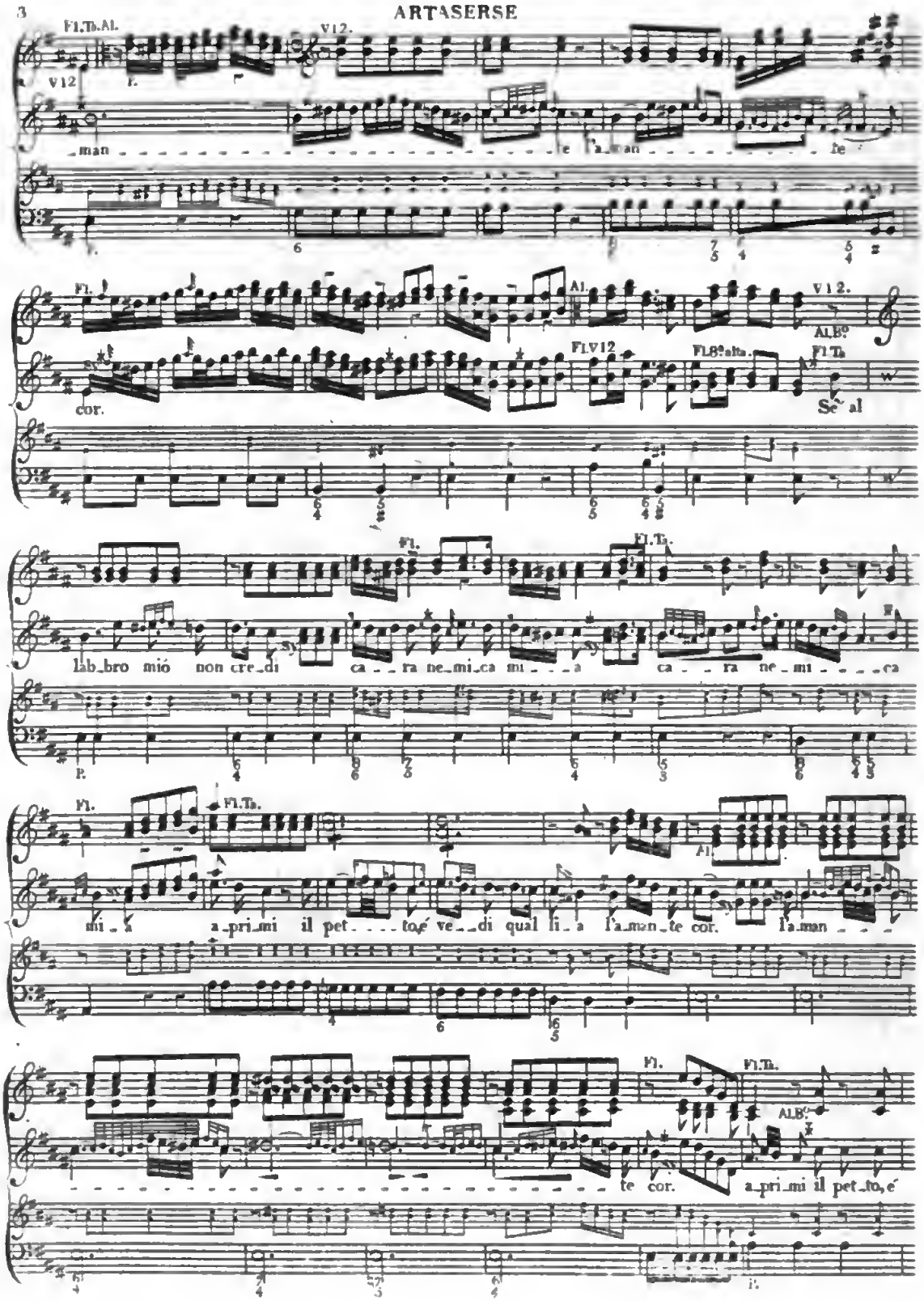

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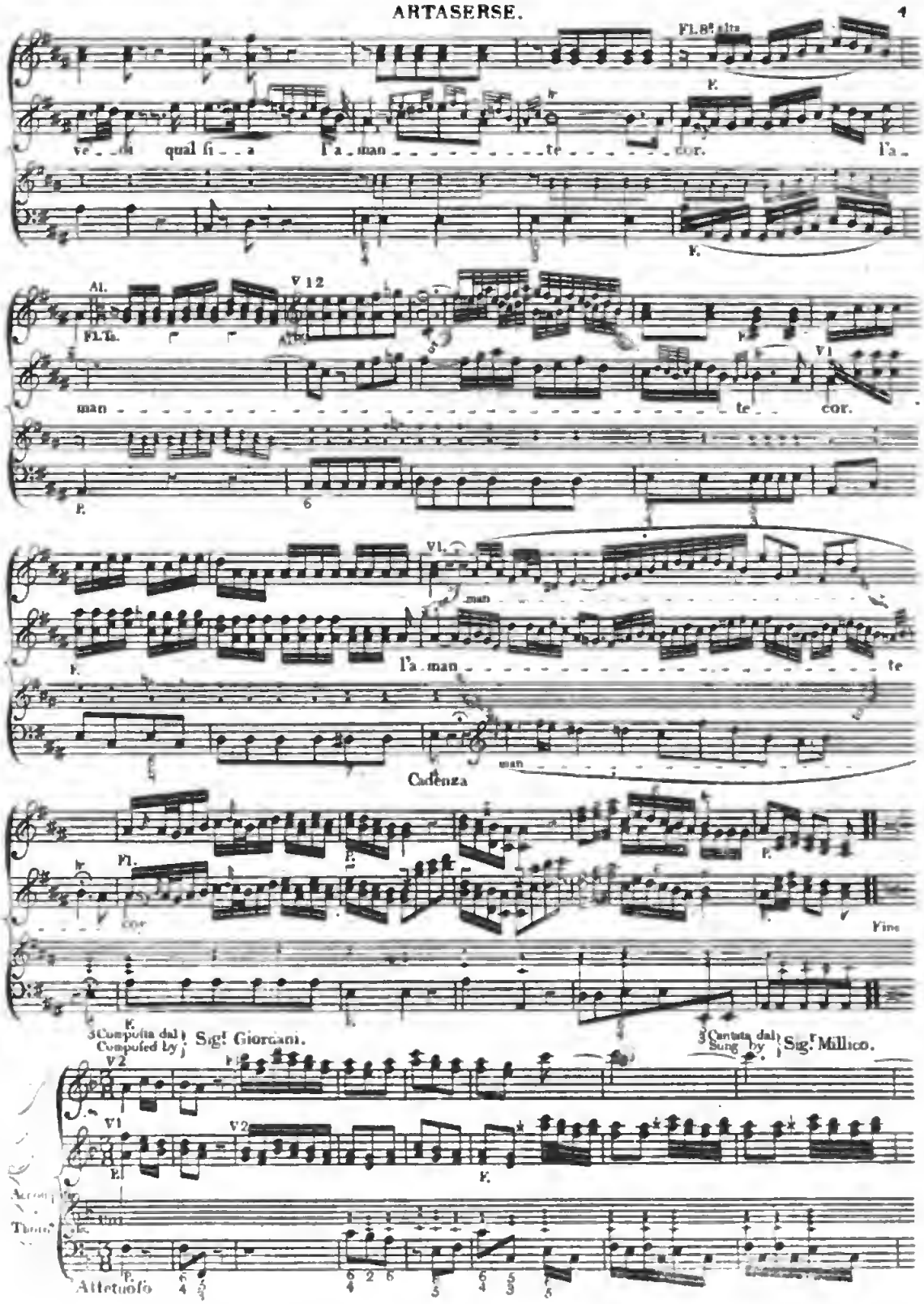

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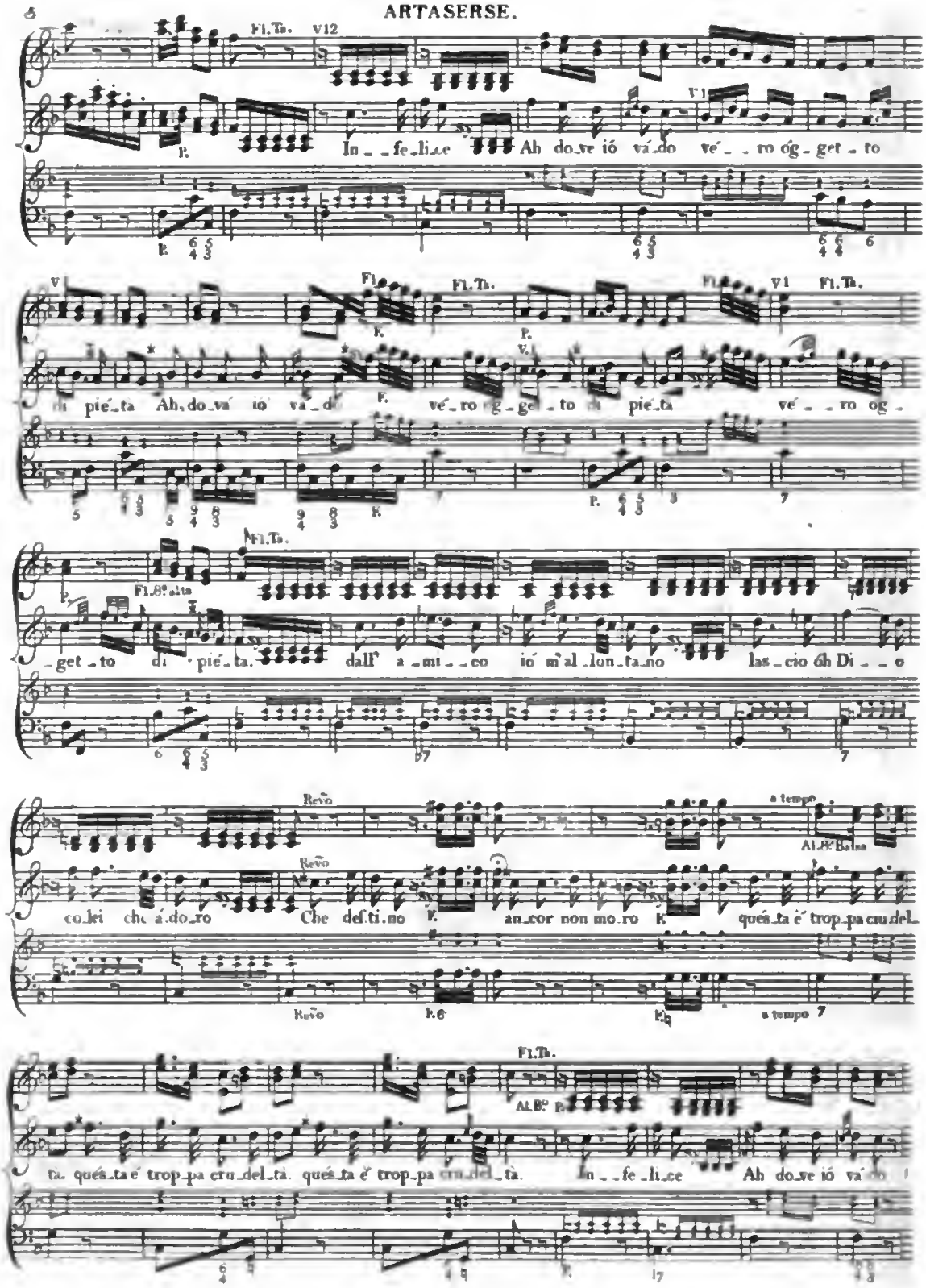

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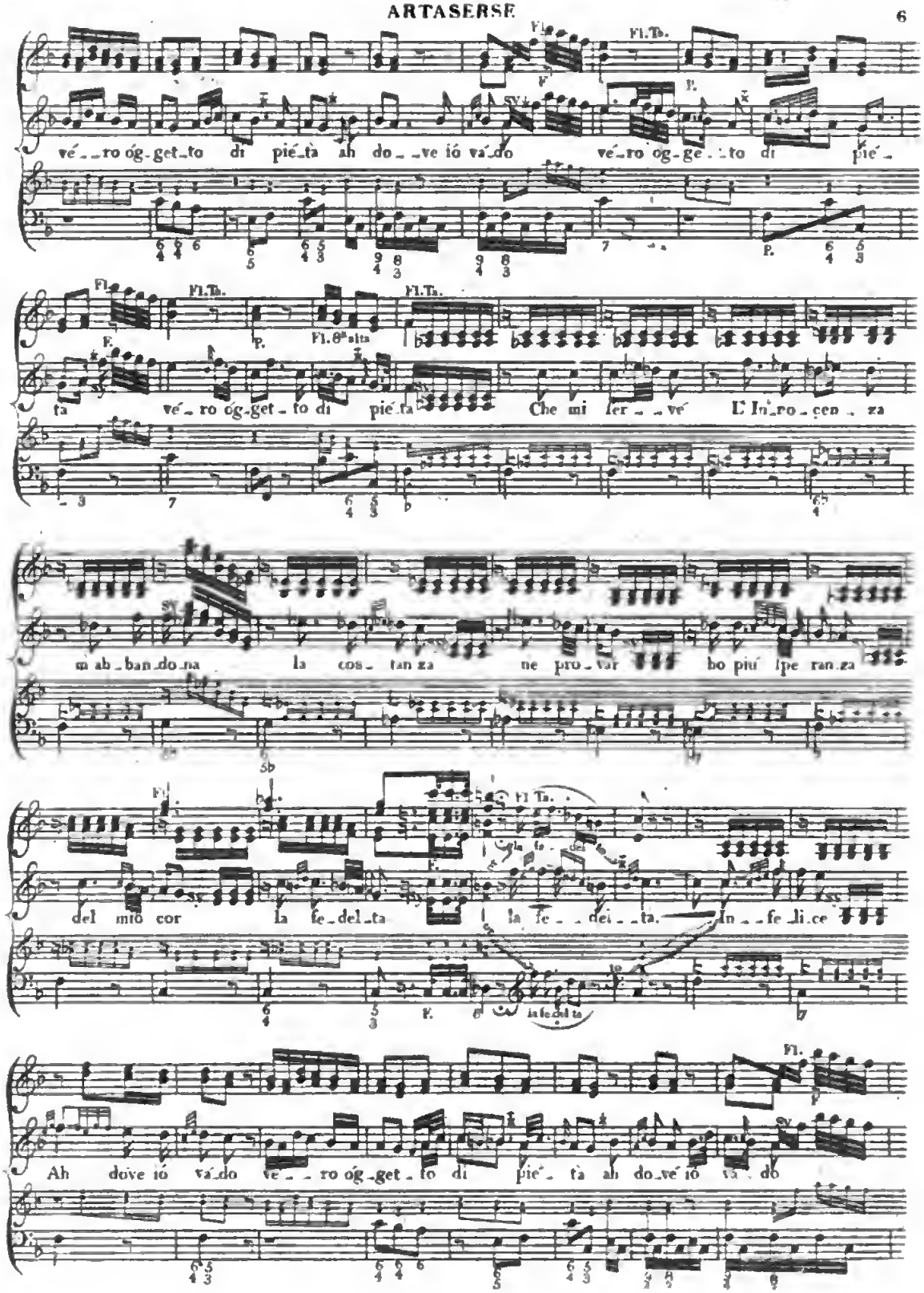

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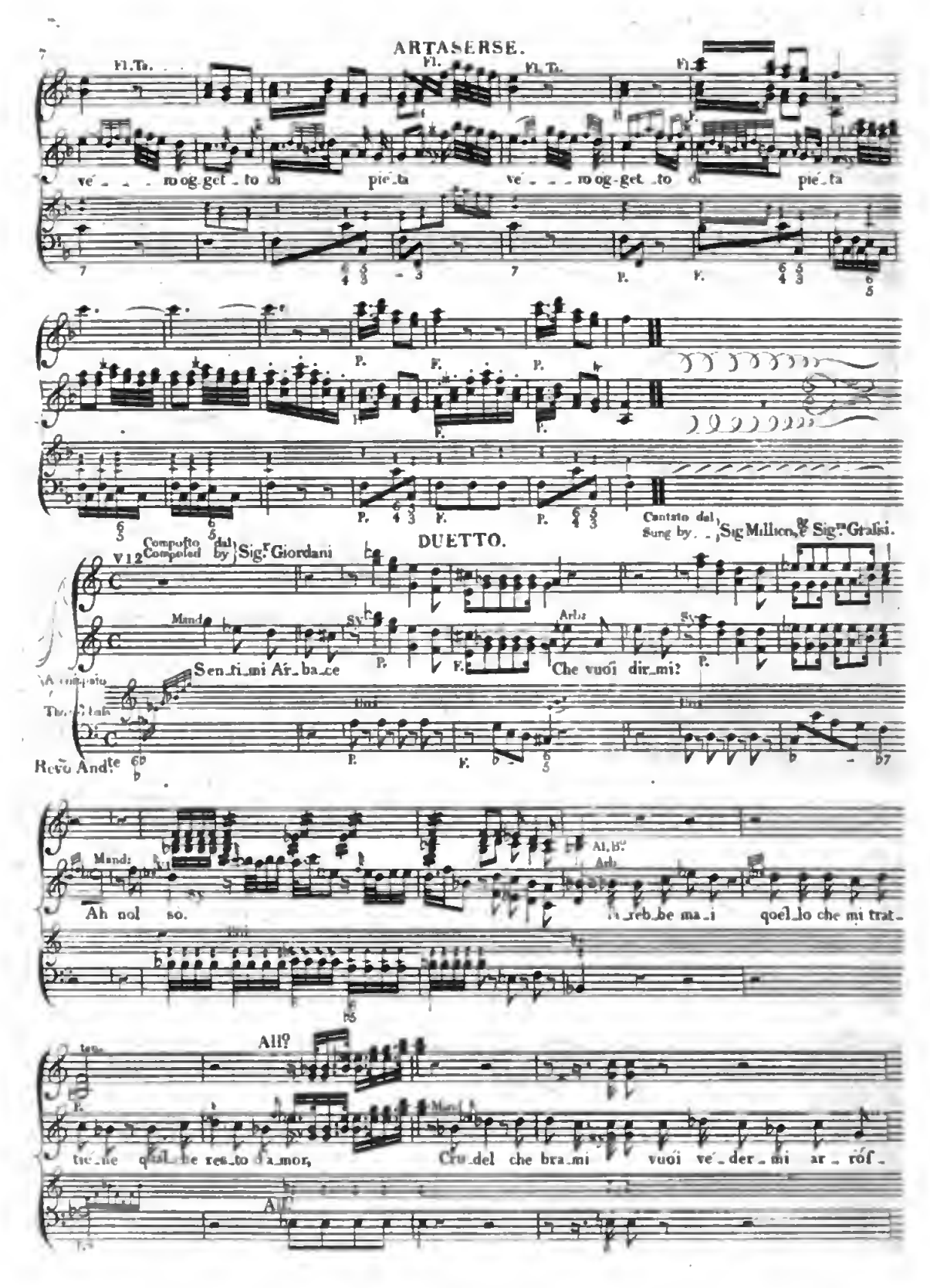

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Largo a tempo

And.te

Al. Al.B.

Largo a tempo

V1.

..fir fal_vá_ti, fug_gi, Non af_flig_ger_mi più.

Largo a tempo

And.te

V1.

Arb.

Tu mi a_mi ánco_ra, se á qués_to se_gno a com_pa_tir_mi ár_ri_vi, No, non

Mand:

Cre_der_lo a_mor, ma fug_gi, e vi_vi. Siegue Subbito

Duetto V12

Arb

Al

Tu vuoi ch'ió vi_va ó ca_ra ma se mi né_ghi á_mo_re ma se mi né_ghi á_

Accompañ.

Largo

V1.

mo_re Ca_ra Ca_ra mi fai mo_rir. Ca_ra mi fai_

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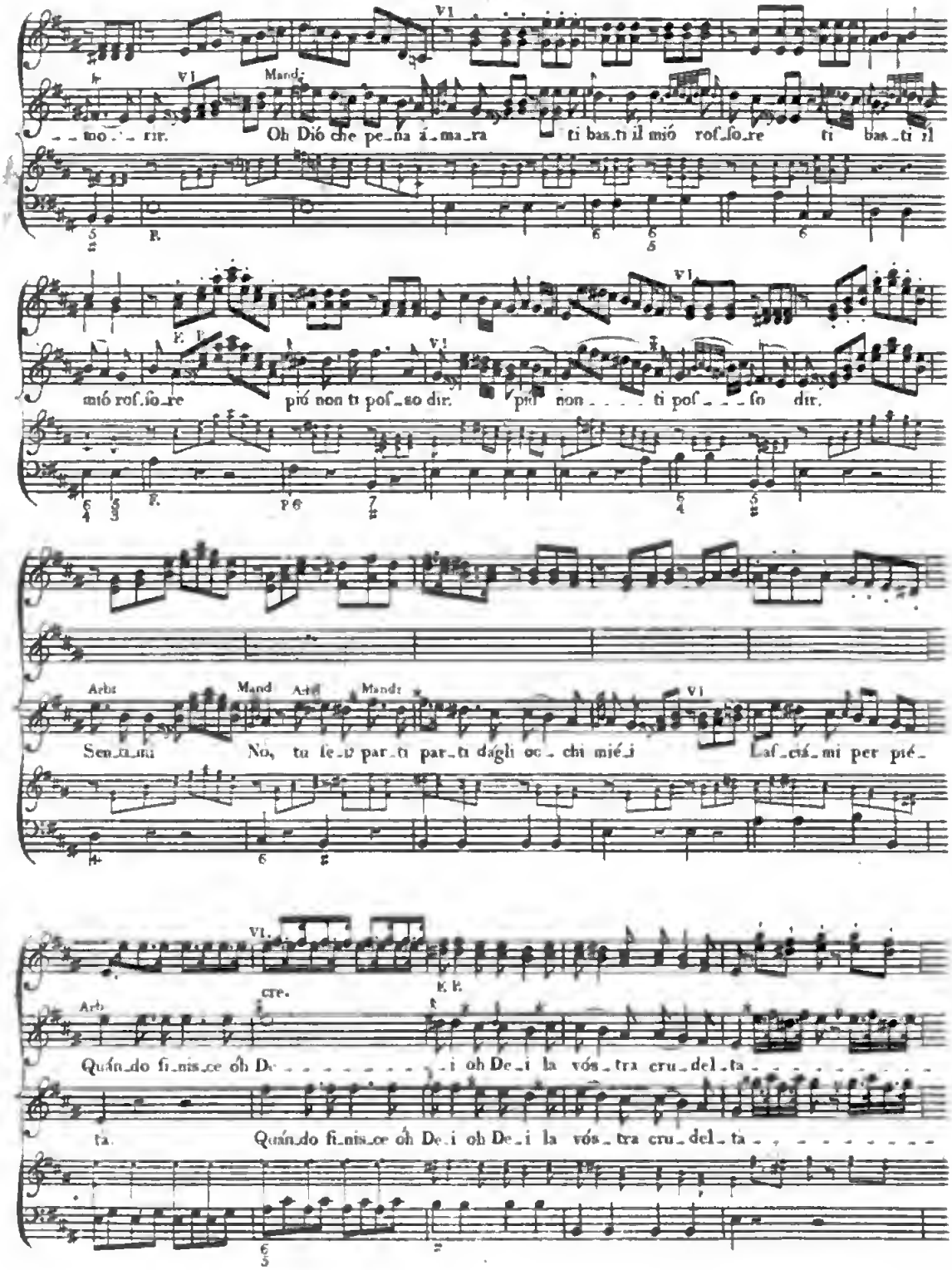

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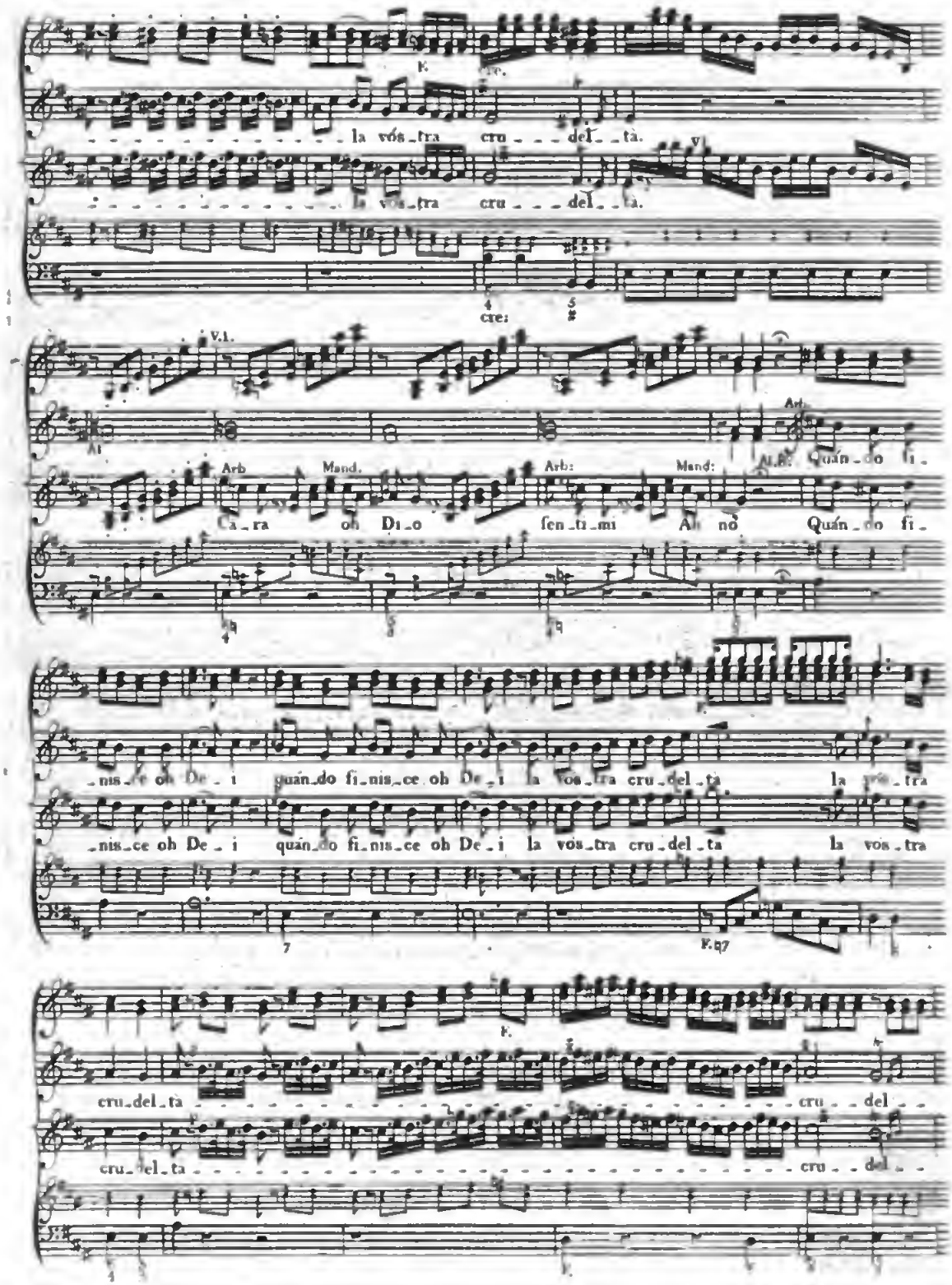

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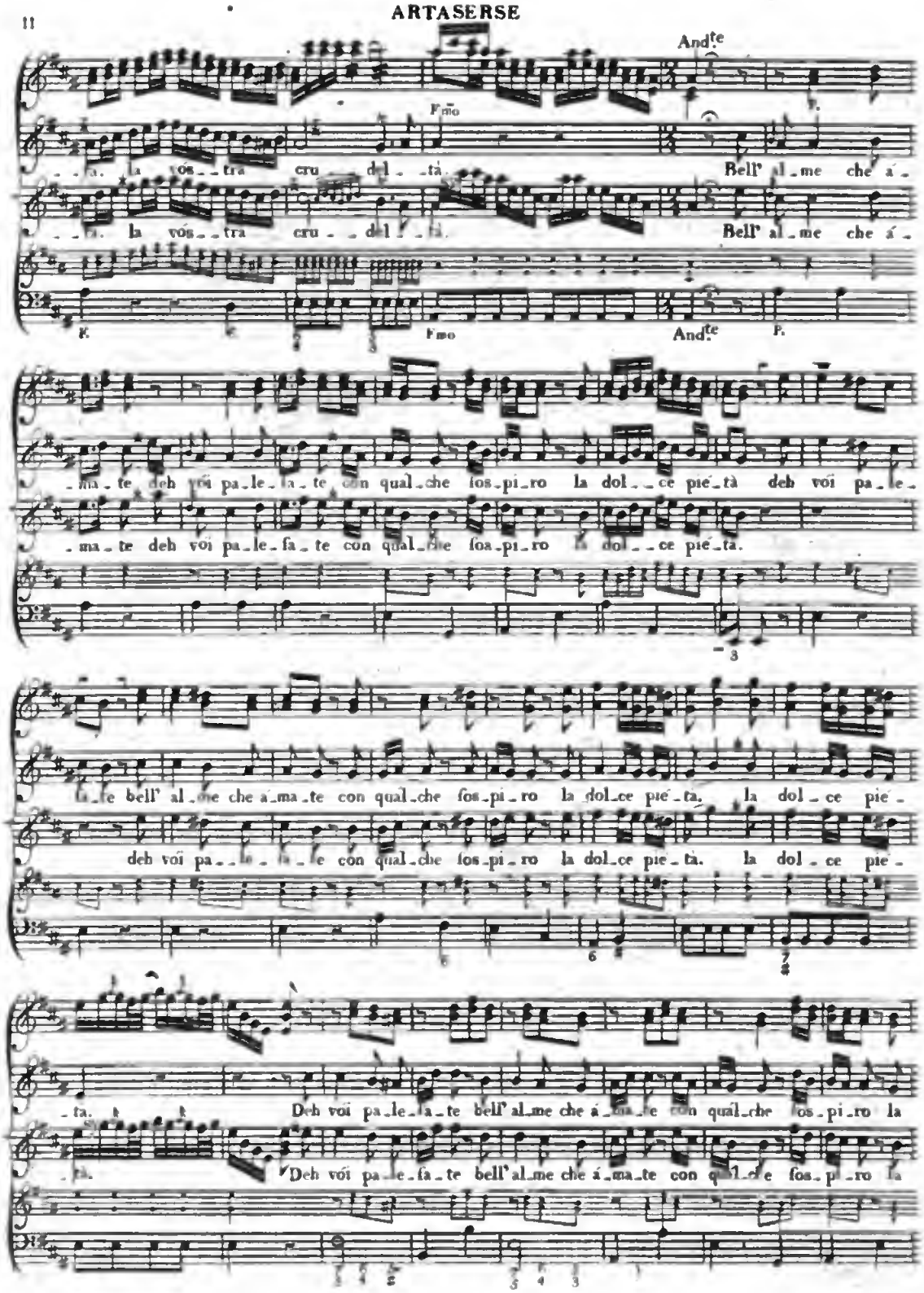

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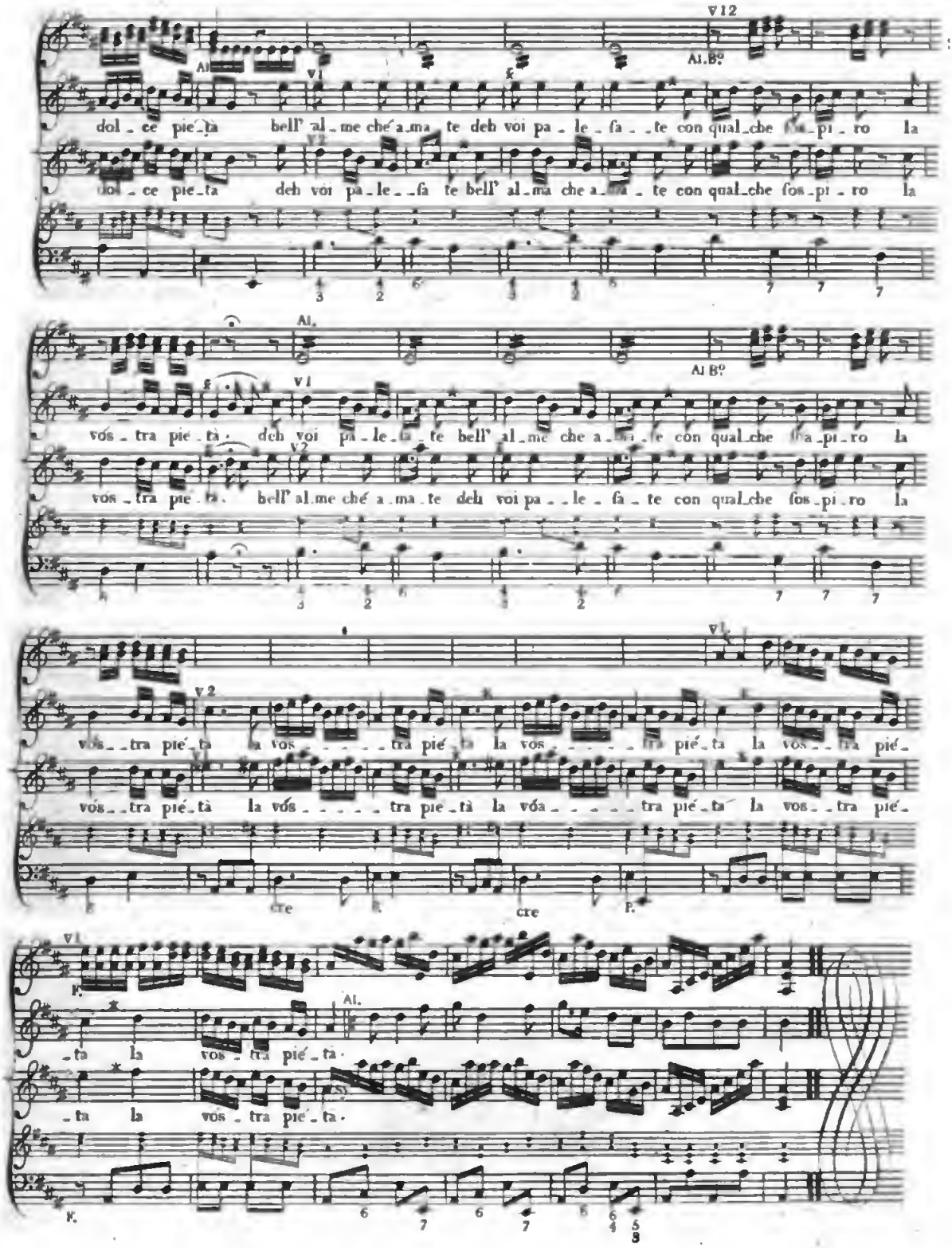

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V.2. V.1. Ob. F. Accompagn. Thorobass. Andante F. 7 6/4 6/3 F.

Ob. Ob.Ta. V.1. Ah se per_do il ca_ro be_ne sven_tu_ra_ta che fa_ro sven_tu_ra_ta

Ob. Ob.Ta. F. Alt. Alt B? Alt B? Alt B? sven_tu_ra_ta che fa_ro. sven_tu_ra_ta che fa_ro. V.1 Mil_le a_cer_be a_tro_ci

V.1 pe_ne il pen_sie_ro il pen_sie_ro sol mi da_ il pen_sie_ro sol mi da_ mil_le a_

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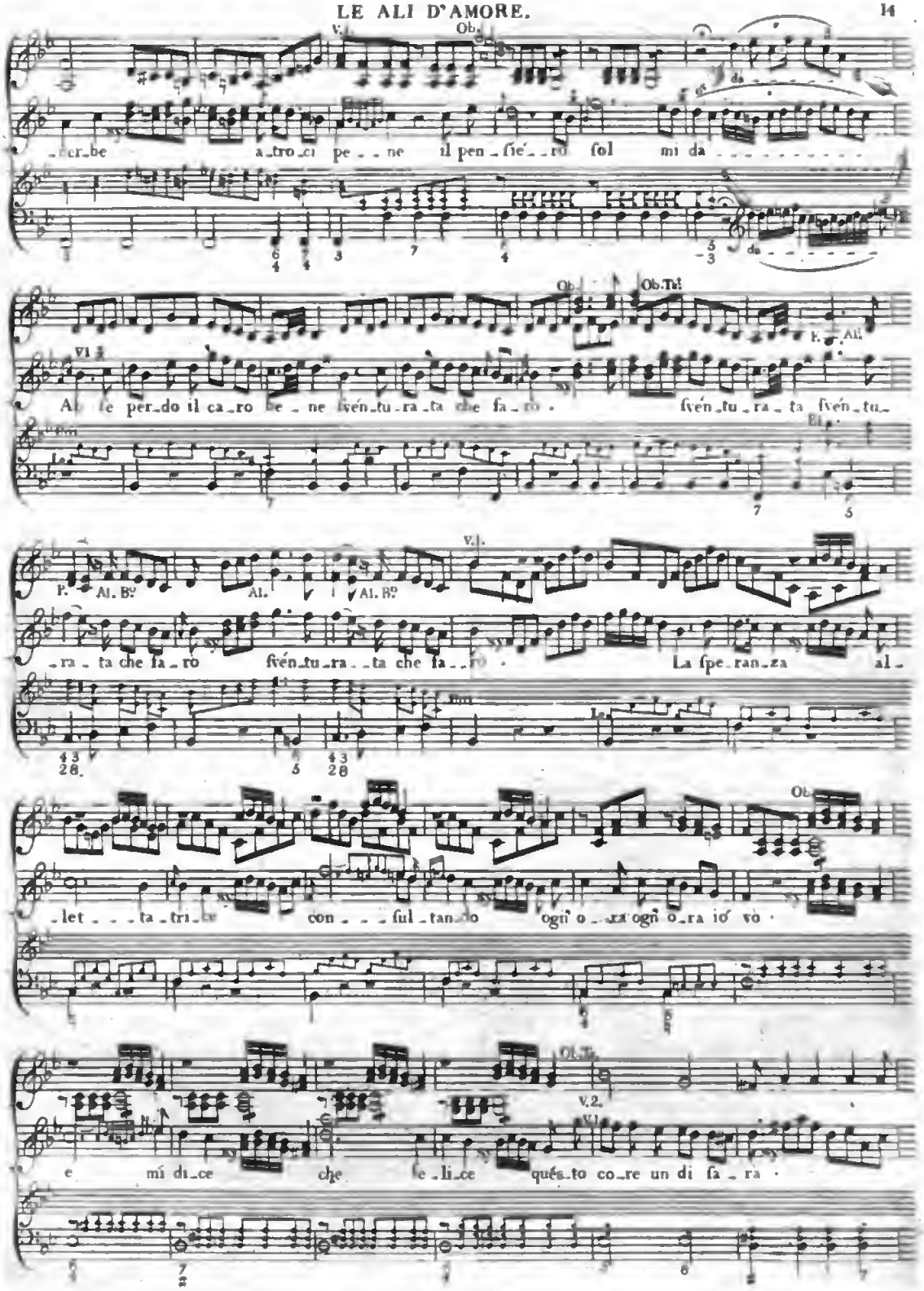

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LE ALI D' AMORE.

Ob. Ob.Ta.

Vl. 8

si un di fa_ra Ah se per_do il ca_ro be_ne, fvén_tu_ra_ta che fa_rò. fvén_tu_

Tim.

Ob. Al. Al. B° Al. B°

ra_ta fvén_tu_ra_ta che fa_ro. fvén_tu_ra_ta che fa_ro. ah che fa - - - -

Ob. Ob.

_ro. ah che fa - - - ro.

Ob.

Composto dal / Composed by } Sig.r Rauzzini.

DUETTO

Cantato dalli / Sung by } Sig.ri Rauzzini e Savoi.

Vl. 1 Alb.°

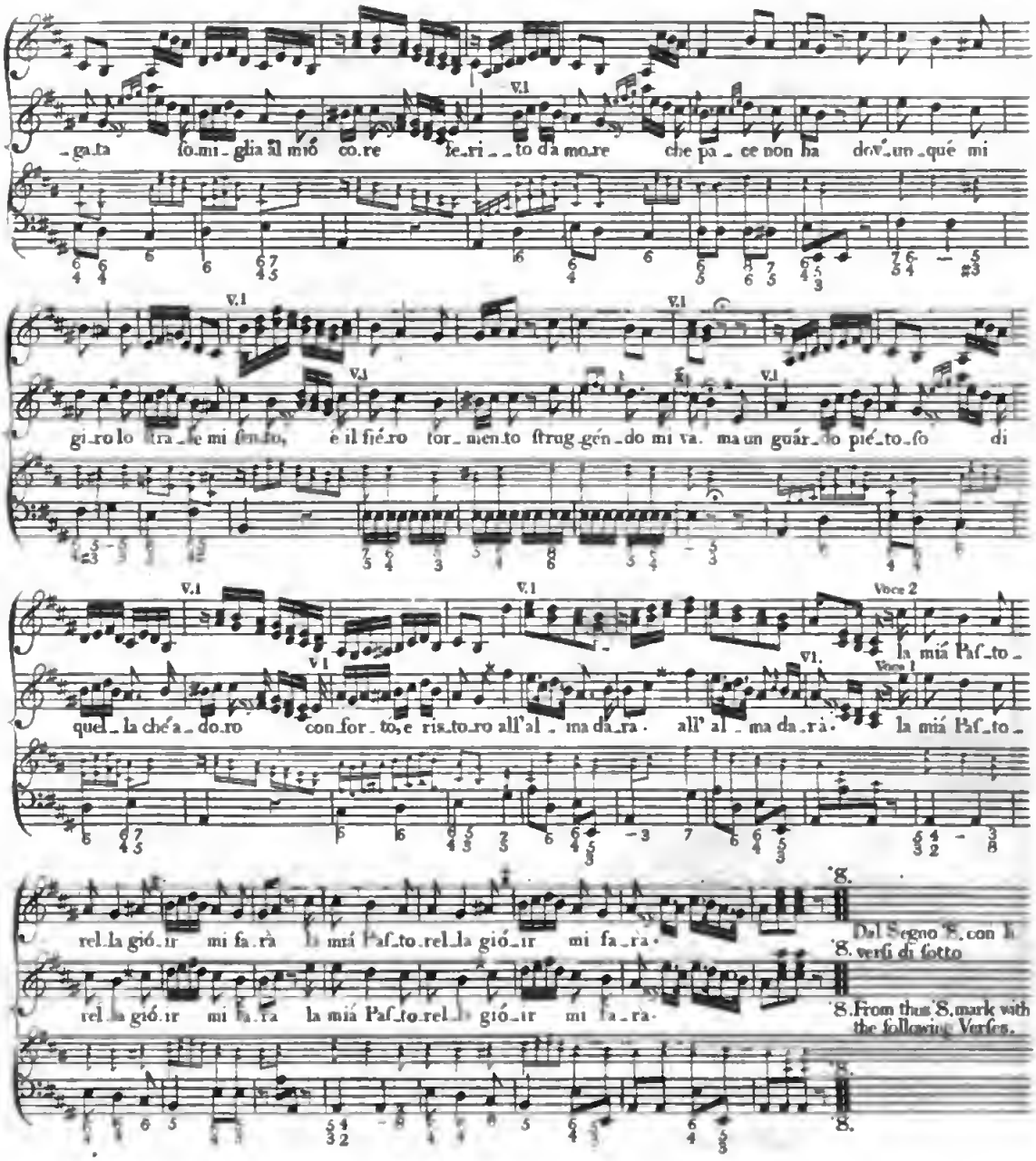
La cer_va pia_

Acompagn.

Theorbo bass

Tim.

And.no



Fin l'aura ch' io ſpiro
M'è ingrata ed amara
Lontan dalla cara
Amata beltà.
Ma un dolce ſorriſo
Del labbro vezzoſo
La calma il riposo
Nel ſen tornerà.

La nebbia che l' alma
Confonder mi ſuole
Fra poco il mio ſole
Sgombrare ſaprà. due volte. Twice

a due Voci / two Voices } Il cor la mia bella
Felice mi fà. } due volte. Twice

Composta e Cantata dal Sig.r Rauzzini.
Composed and Sung by

LE ALI D' AMORE.

V.2. Fl.2.8va alta Fl.Ts. V.1. Fl.1.8va alta Fl.Ts. Fl.1.2.

Accompagno
Thorobass

Larghetto

V.1 Fl.8va alta Fl.Ts.

Chi puo di _ re o mio te _ fo _ ro il con _ ten _ to del mió cor

Fl.Ts. Fl. Fl.Ts. Fl. Fl.Ts. V.1.

ot _ te _ nu _ to hó il ben ché a _ do _ ro con _ fo _ la _ to con _ fo _ la _ to e in _ fen l'ar _ dor ot _ te _

_ nu _ to hó il ben ché a _ do _ ro con _ fo _ la _ to e in fen l'ar _ dor ot _ te _ nu _ to hó il ben che a _ do _ ro con _ fo _

V.1 Fl.8va alta

la _ to e in fen l'ar _ dor _ _ _ _ _ _ _ _ Chi puo di _ re o mio te _ fo _ ro il con _ _ ten _ to

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V.2. 8ª Bafsa.

V.1

del mio cor, il con_ten_to del mio cor, il con_ten_to del mio cor, il con ten_to del mio cor.

Alt Bº

Io non bra_mo al_ _ _ _ tro ris_to_ _ ro, non de_

V.2 8ª Bafsa

Alt

_fi_ _ o for_ te maggior Io_ _ o non bra_mo al_ _ _ tro ris_to_ ro, non

Alt Bº

_ de_fi_o for_ _ _ _ _ _ te mag_gior chi può di_re o mi_o te_so_ro il con_

Fl. 2 8ª alta V.1

Bifa

ten_to del mio cor, il contento del mio cor, il con ten_to del mio cor. il con_ten_to del mio cor.

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A Hunting HORN.

Composta dal / Composed by Sig.r Paesiello L' OLIMPIADE. Cantata dal / Sung by Sig.r Pacchierotti.

V2. V1 Accompto Tenor bass Bc. Ta. Bc. Andte Espressivo

F. P. F. F. F. P. F. P. Bc. Ta.

Com. Cor. Ta. V1 Ob. V2 V1 Ob. Ob. Ta.

F. F. F.

V1. V2. Ta. V2 V1 Ti le gui - di fe - de - le om - bra om - bra nel ne - - - ro o - bli - o

Bcl. F. F.

V1 V2. Ta. V2 V1 fa - pro ma - ri - re anch' i - o vit - to - ma del do - lor ma pria de mier mar -

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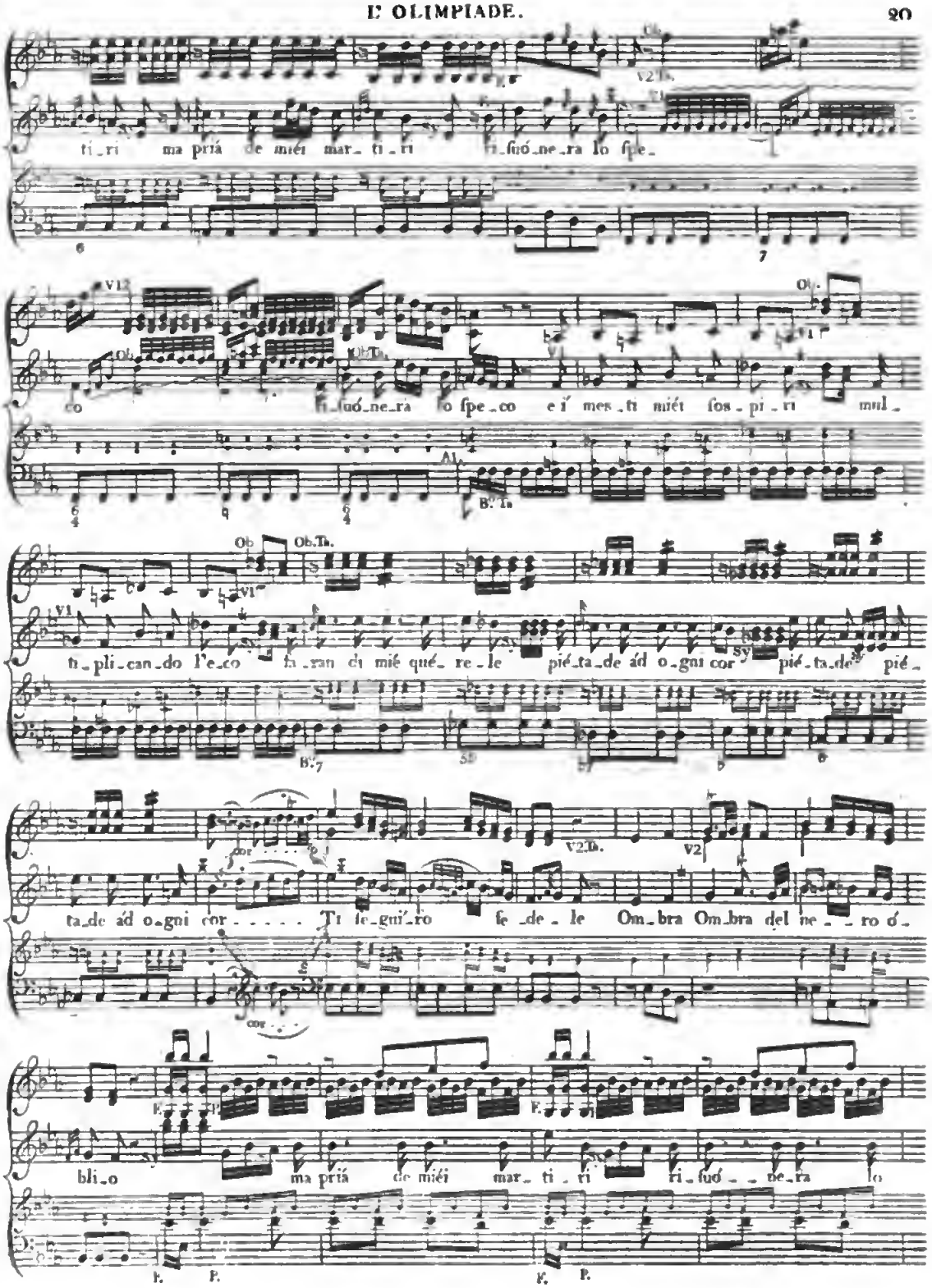
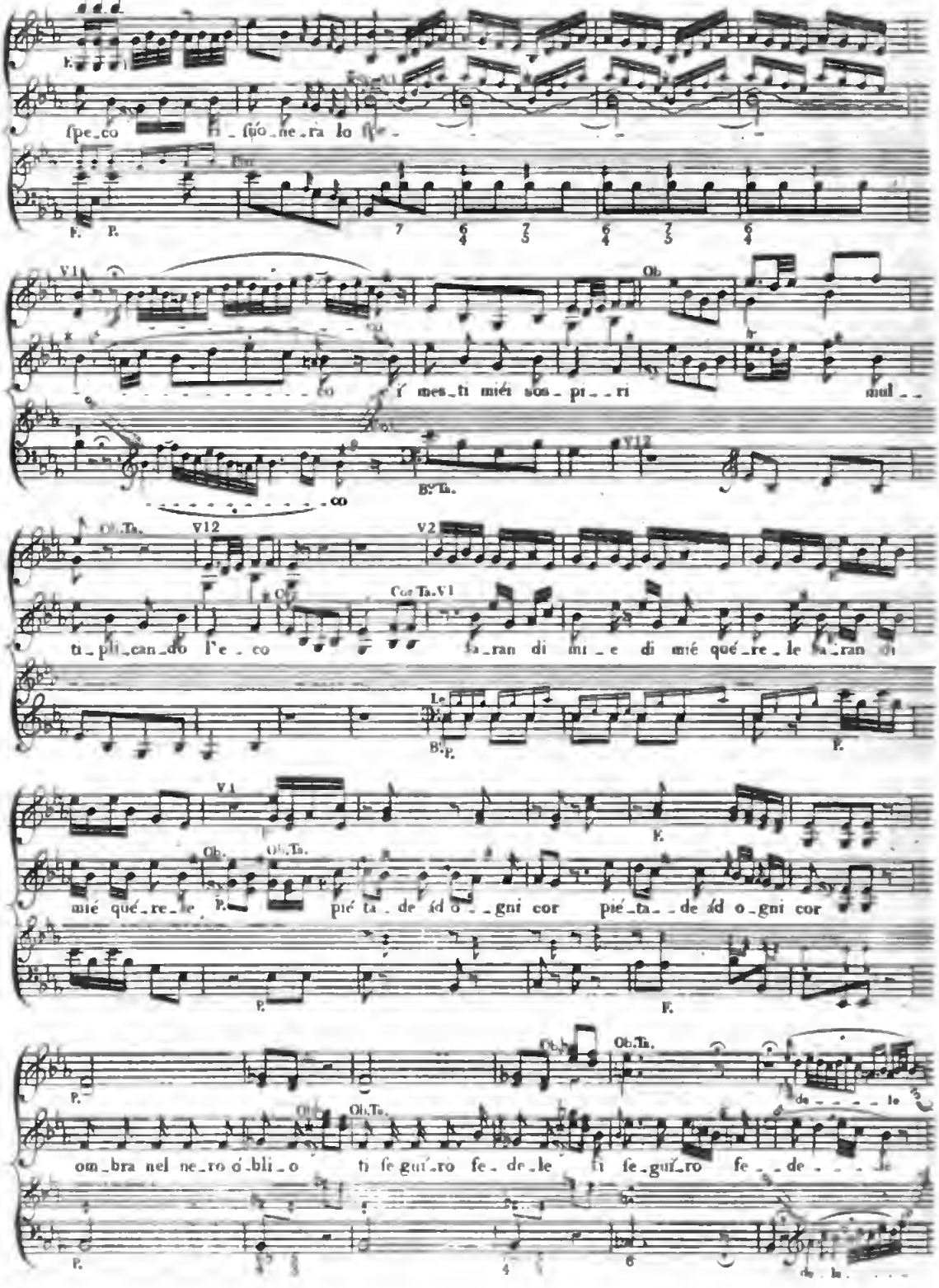

ti_ri ma pria de miéi mar_ ti_ri ti_fuó_ne_ra lo fpe_
co ti_fuó_ne_ra lo fpe_co e i' mes_ti miéi fos_pi_ri mul_
ti_pli_can_do l'e_co fa_ran di mié qué_ re_le pié_ta_de ád o_gni cor pié_ta_de pié_
ta_de ád o_gni cor . . . . . Ti fe_gui_ro fe_de_le Om_bra Om_bra del ne_ro ó_
bli_o ma pria de miéi mar_ ti_ri ti_fuó_ne_ra lo



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fa pro me ri re anch' io vit ti ma vit ti ma del do lor i

F. P.

mes ti miei fos pi ri fa ran di mie que re le pié ta de ad o gni

Ob. Ob.Ta. F. P. F. P.

cor pié ta de ad o gni cor pié ta de ad o gni cor.

F. P. F. P.

F. P. F. P.

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Composta dal V2 Composed by Sig.r Cluck. L' OLIMPIADE. Cantata dalla Sung by Sig.ra Bernasconi.

V1 Con Sordini

Accompagnato

Andantino

Nón vi tur_ba_te nó pié_to_si De_ _ _i fé a vói m in_vó_ _le_ro qual_

_che mo_men_ _ _ _to Sé a vói m in_vó_ _le_ro _ _ _ _ quál_che mo_ _

men _to An_che sen_za il ri_gor dè vó_ _ti mié_ _i ió

mo_ _ri_ro d'a_mor e di con_ten_ _ _ _to ió mó_ _ri_ro d'a_

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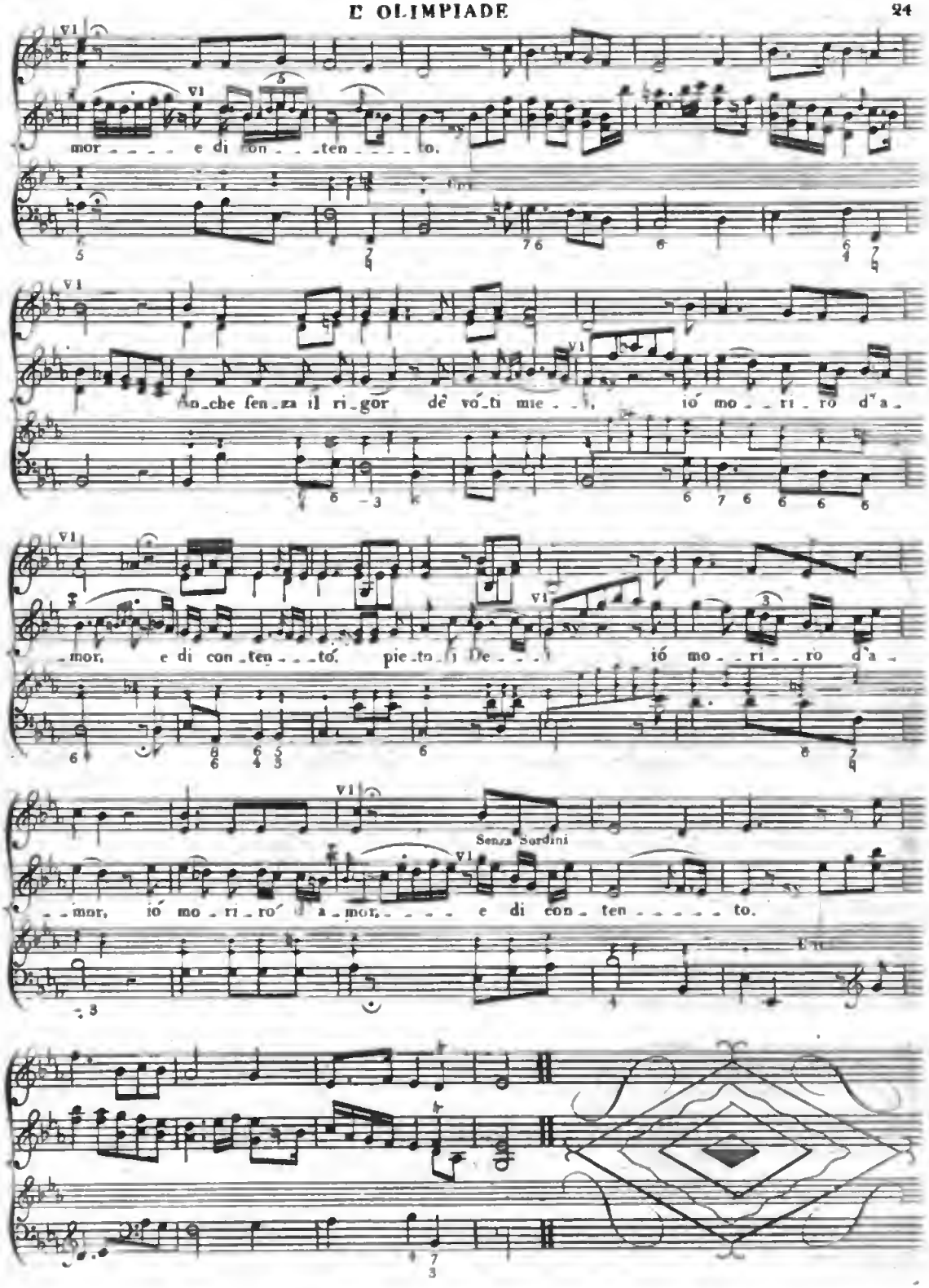

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Cantata dal / Sung by Sig.r Pacchieretti

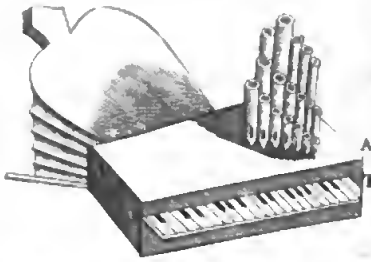
Accompaño / Thorough bass

Cantabile

Deh con_fer_vá_te qués_ta bell' o pra bell' o_pra vóf_tra e_ fer_ni De_i, e i' di ch' io' per_de_ro do_na_te do_na_te do_na_te á Le_ do_na_te do_na_te á Le_i. Deh con_fer_vá_te qués_ta bell'o_pra vos_tra, e i' di ch io' per_de_ro do_na_te do_na_te do_na_te á Le_i. do_ na_ te do_na_te á Le_i

Adagio

Revo



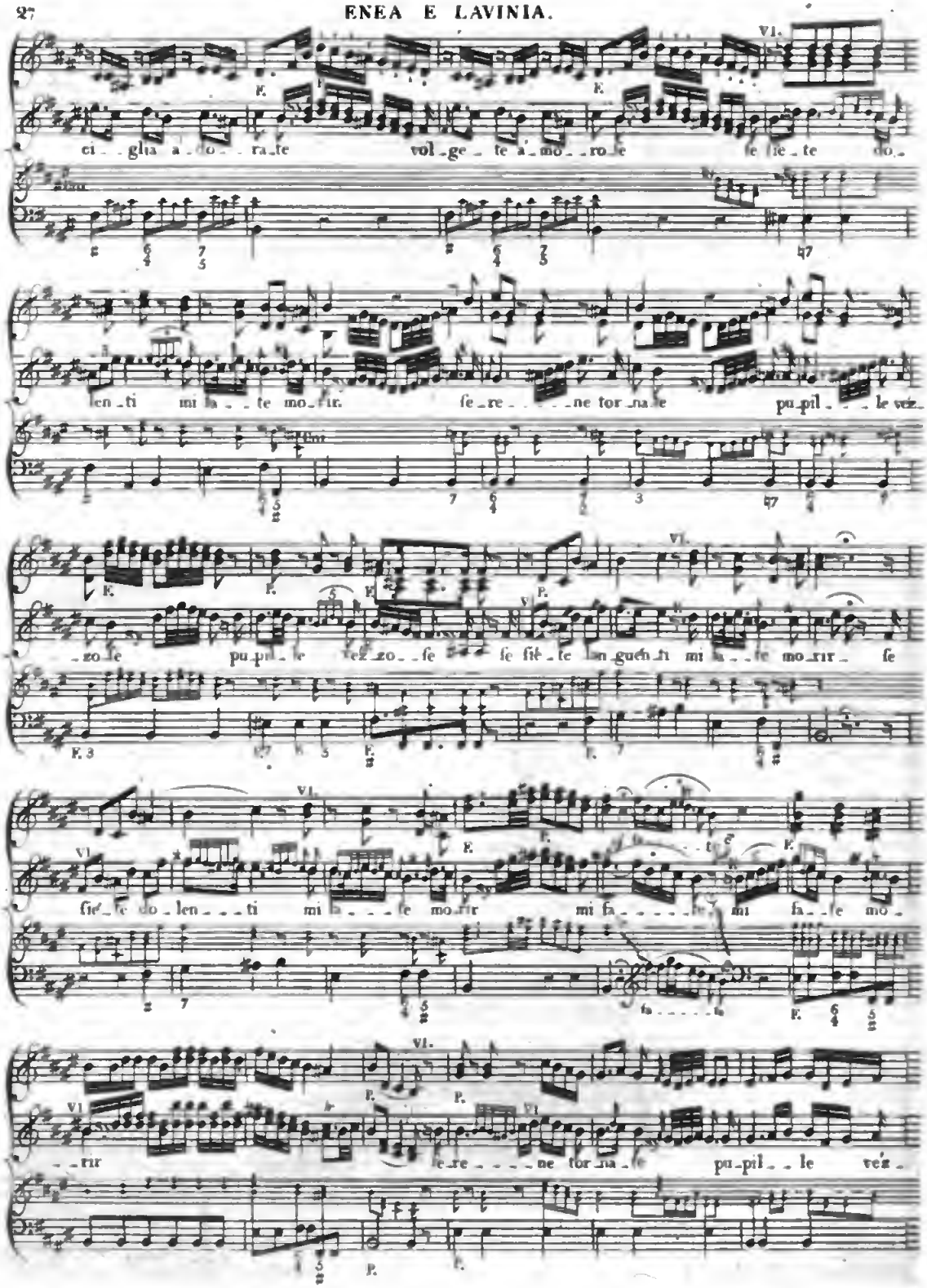
V2
V1
Accompto.
Thoro' b.
And.te Espressivo

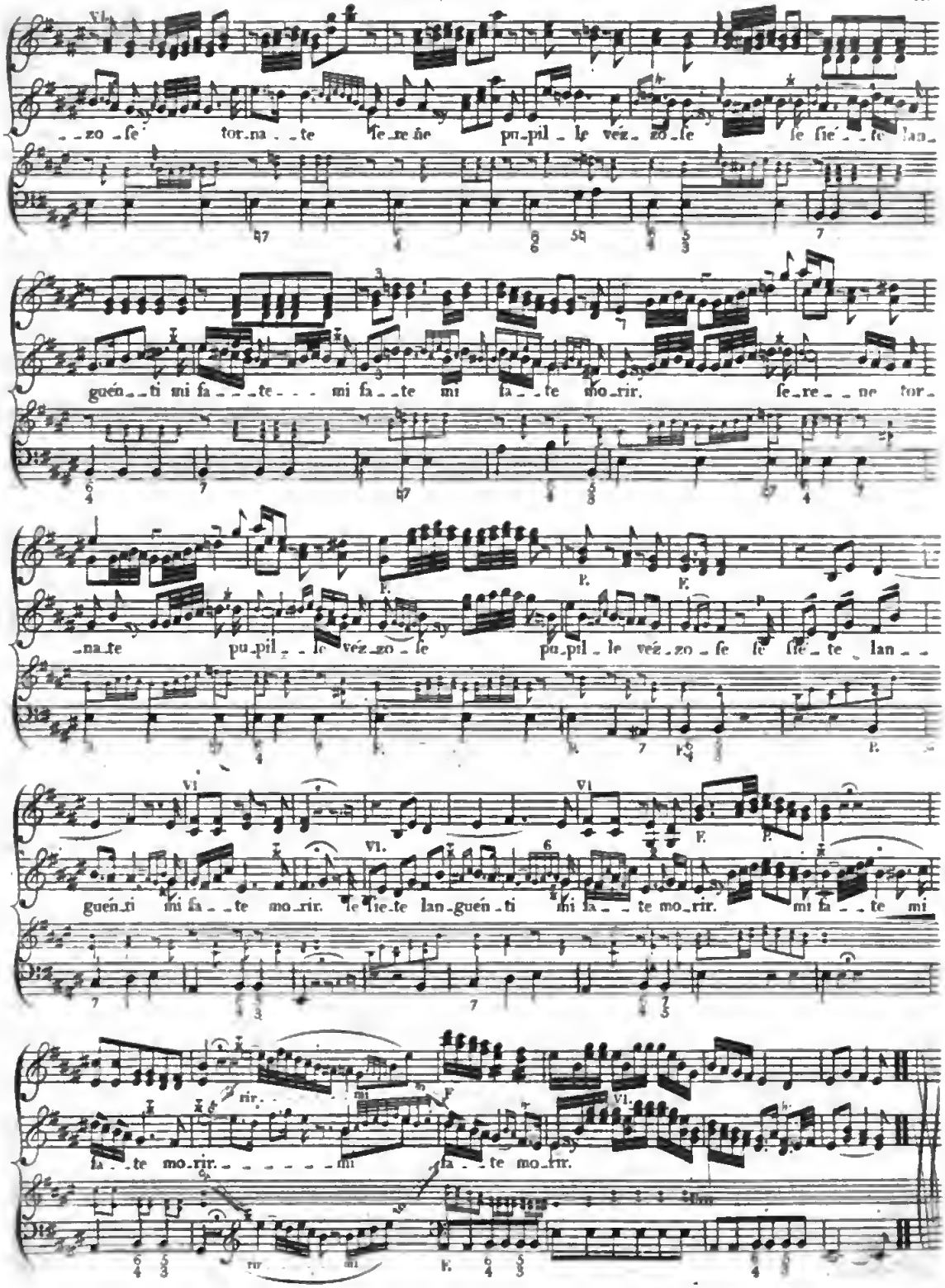
Al. Unis.
Al.
al. P. al. P.

V1
E. P. E. P. E. P.
V1.
E.
E. P.
Al. B.o

V1.
E.
P.
V1
Se_re_ne tor_na_te po_
P.

V1
_pil_le vez_zo_se, tor_na_te se_re_ne po_pil_le vez_zo_se le
V1.


ci_glia a_do_ra_te vol_ge_te a_mo_ro_se se fie_te do_
len_ti mi fa_te mo_rir. se_re_ne for_na_te pu_pil_le vez_
_zo_se pu_pil_le vez_zo_se se fie_te lan_guen_ti mi fa_te mo_rir_ se
fie_te do_len_ti mi fa_te mo_rir mi fa_te mi fa_te mo_
_rir se_re_ne for_na_te pu_pil_le vez_



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Composed by Sig.r Sacchini. **ENEA E LAVINIA.** Sung by Sig.r Pacchierotti.

In the repeat go no farther then this mark ⟦ and then pass over to the place from which the repeat began.

Dopo tornato al Segno 𝄋 non si va più avanti di questo marco ⟦ da dove passerete all'altro dell' istessa forma.

Accompagn.

Thorough Bass

Andantino

Raf_se_re_na i tuoi bei ra_i I_dol mi_o mio dol_ce á_mo_re io lan_guis_co e

pe_no_ás_sa_i nel vé_der_ti pal_pi_tar; nel vé_der_ti pal_pi_tar; tu fos_

_pi_ri Ah tu mi fa_i I_dol mi_o man_car il co_re man_

Sr il co_re no per me no per me tu non vi_vra_i con_so_

_la_ta con_ _ _ so_la_ta a la_gri_mar con_so_ _ ta a la_ _ _ gri_mar

mar

far. pria con_ten_ _ ta al tu fa_ra_ _ i dop_po l'as_pro a_tro_ce ar_ _

Cre°

do_ _ re dop_ _ _ po l'as_pro a_tro_ce ar_ do_re non te_mer di mi ve_dra_ _ i tri_on_

fan_te ri_tor_nar si tri_ _on_fan_ _ te ri_ _tor_ nar

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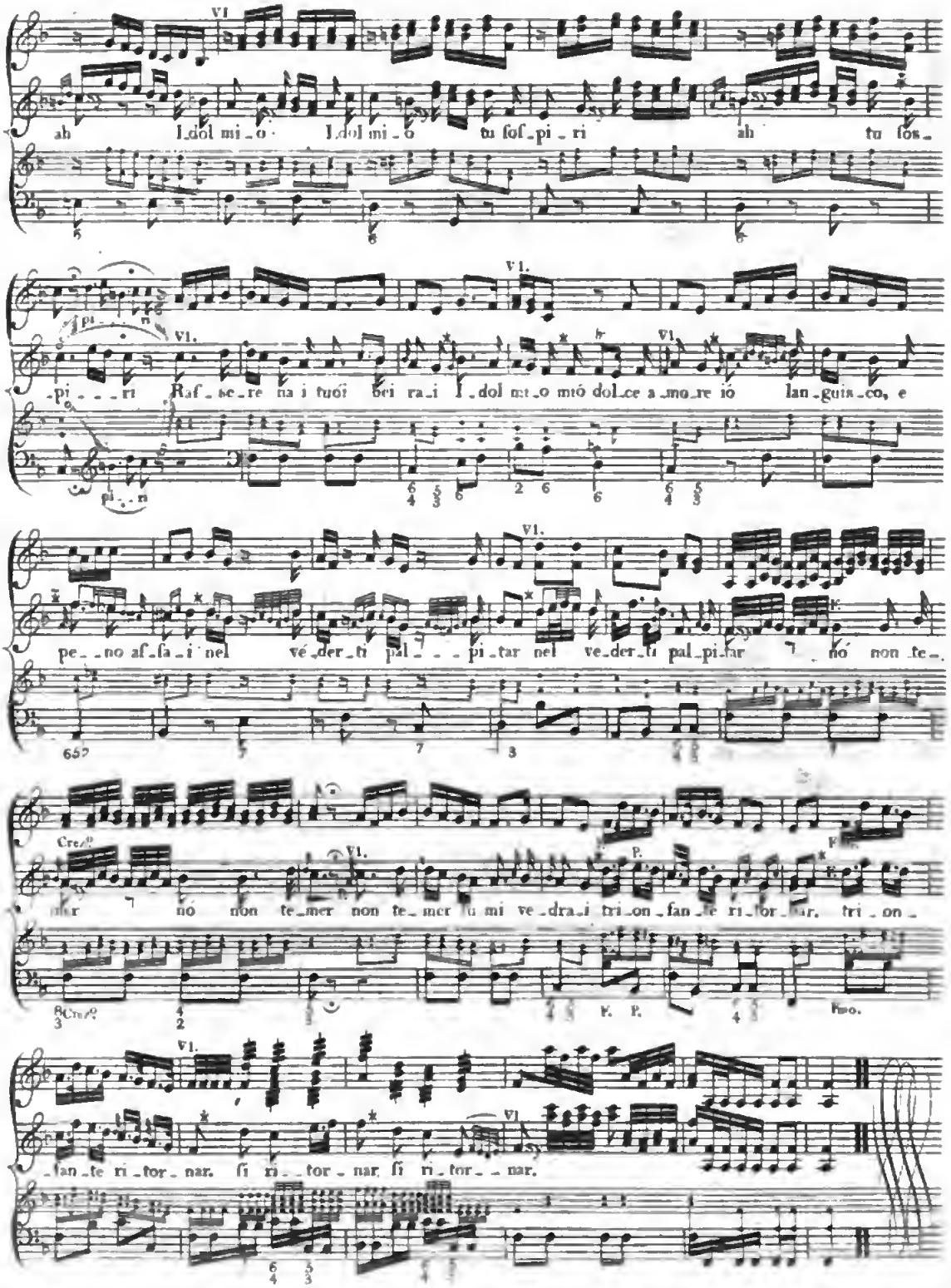

ah I_dol mi_o I_dol mi_o tu sof_pi_ri ah tu sos_
_pi_ri Raf_se_re na i tuoi bei ra_i I_dol mi_o mio dol_ce a_mo_re io lan_guis_co, e
pe_no af_fa_i nel ve_der_ti pal_pi_tar nel ve_der_ti pal_pi_tar no non te_
mer no non te_mer non te_mer ti mi ve_dra_i tri_on_fan_te ri_tor_nar. tri_on_
_fan_te ri_tor_nar. si ri_tor_nar si ri_tor_nar.

Composta dal Sig.r Giordani. / Composed by

LA MARCHESA GIARDINIERA.

Cantata dalla Sig.ra S... / Sung by

The LUTE.

V.2.

V.1.

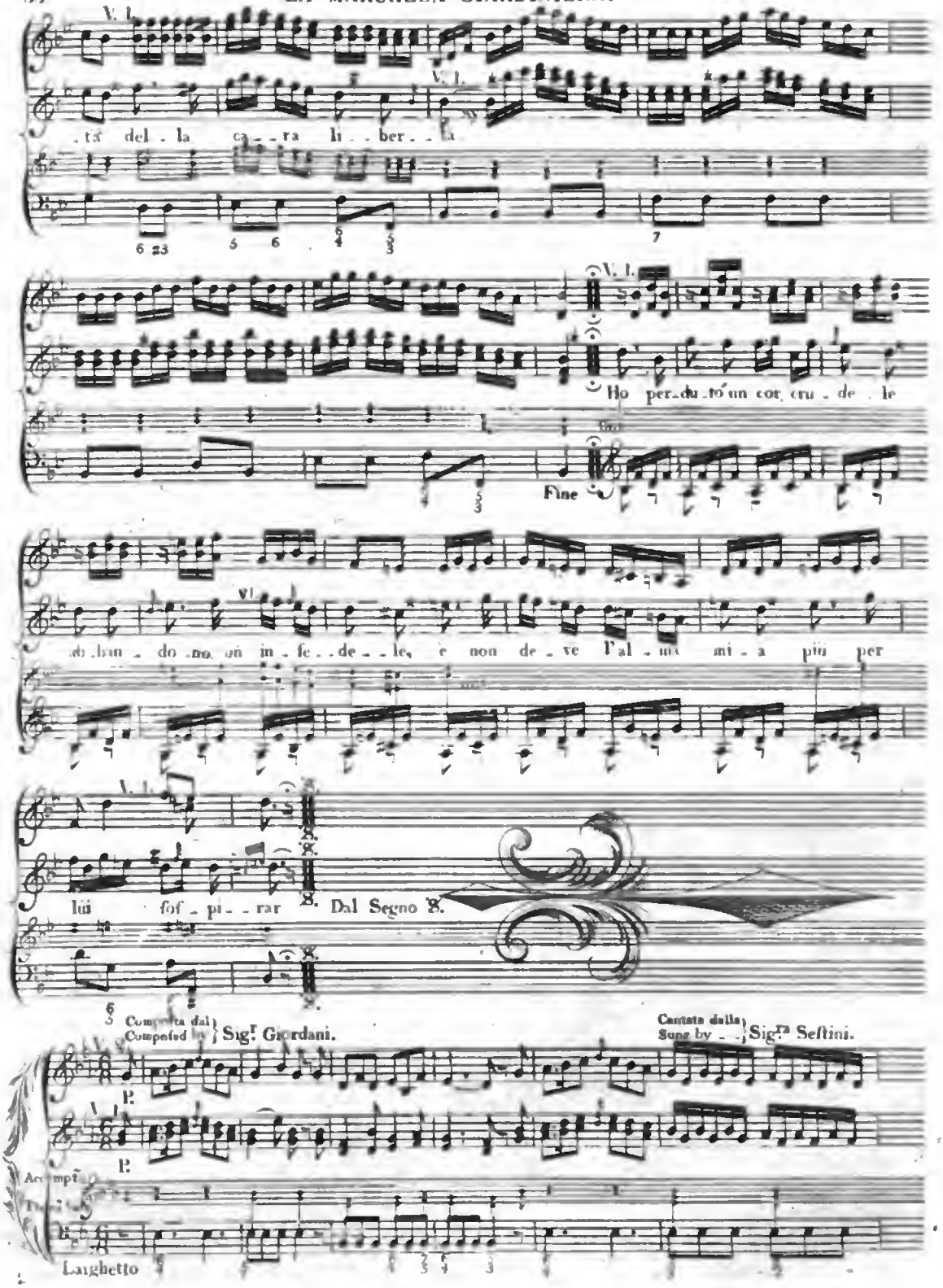
Accompto

Thorobass

Andante

Basso

Quan_to è dol_ce quan_to è gra_to il fu_gir dal Dio d'a_mo_re, e fer_bar la gem_ma al co_re del_la ca_ra li_ber_tà quan_to è dol_ce quan_to è gra_to il fug_gir dal Dio d'a_mo_re, dal Dio d'a_mo_re, E fer_bar la gem_ma al co_re del_la ca_ra li_ber_



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What hard O time dis..co...ver with Wings high made thee move, ah!

Mi sen_to in mez_zo al co...re un giú_sto e' fier do_lo_re che

V. 1. Sure he was some Lo...ver who ne'er had left his Lovers V. 1. For who, that some did prove the

mi tor_men_ta oh Di...o e' sma_ni_ar mi fa Pe_no per un in_gra_to che

V. 1. pain which ab..sence brings, tho' but one day he were a way could pic..ture thee with

fe_de m'ha giú_ra_to fos_pi...ro de_li...ro ne' spe_ro mai...pié..

V. 1. wings tho' but one day he were a way could pic..ture thee with V. 1. wings

..ta fos_pi...ro de_li...ro ne' spe_ro mai..pié_ta...

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what Bard could pic - ture thee with wings what Bard O Time dis - co - ver with

de - li - ro ne' spe - ro mai - pié - ta mi sen - to in mez - zo al co - re un

V.1

wings that made thee move, sure he was blind Lo - ver who ne'er had left his Love who

giú - stoe' fier do - lo - re, che mi tor - men - ta oh Di - o e sma - ni - ar mi fa e

F. never had left his Love Vl.

sma - ni - ar mi fa.

Composta dal Sig.r Vento. LA VESTALE. Cantata dal Sig.r Rauzzini.

Composed by

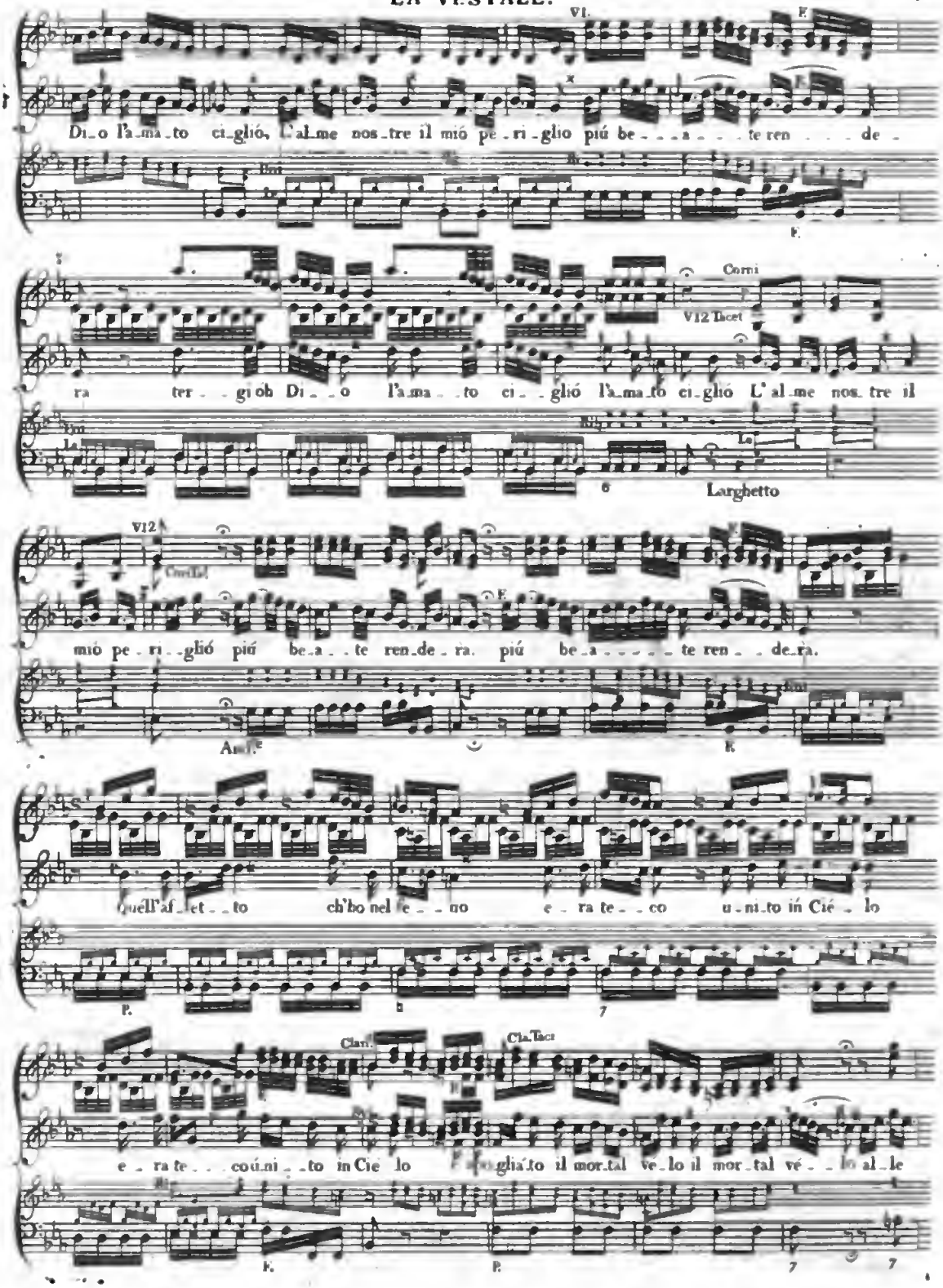
The TRIGON.

Arpeggio

Trigon Staff

Andante

Dol - ce par - te del cor mi - o ter - gi, Ah



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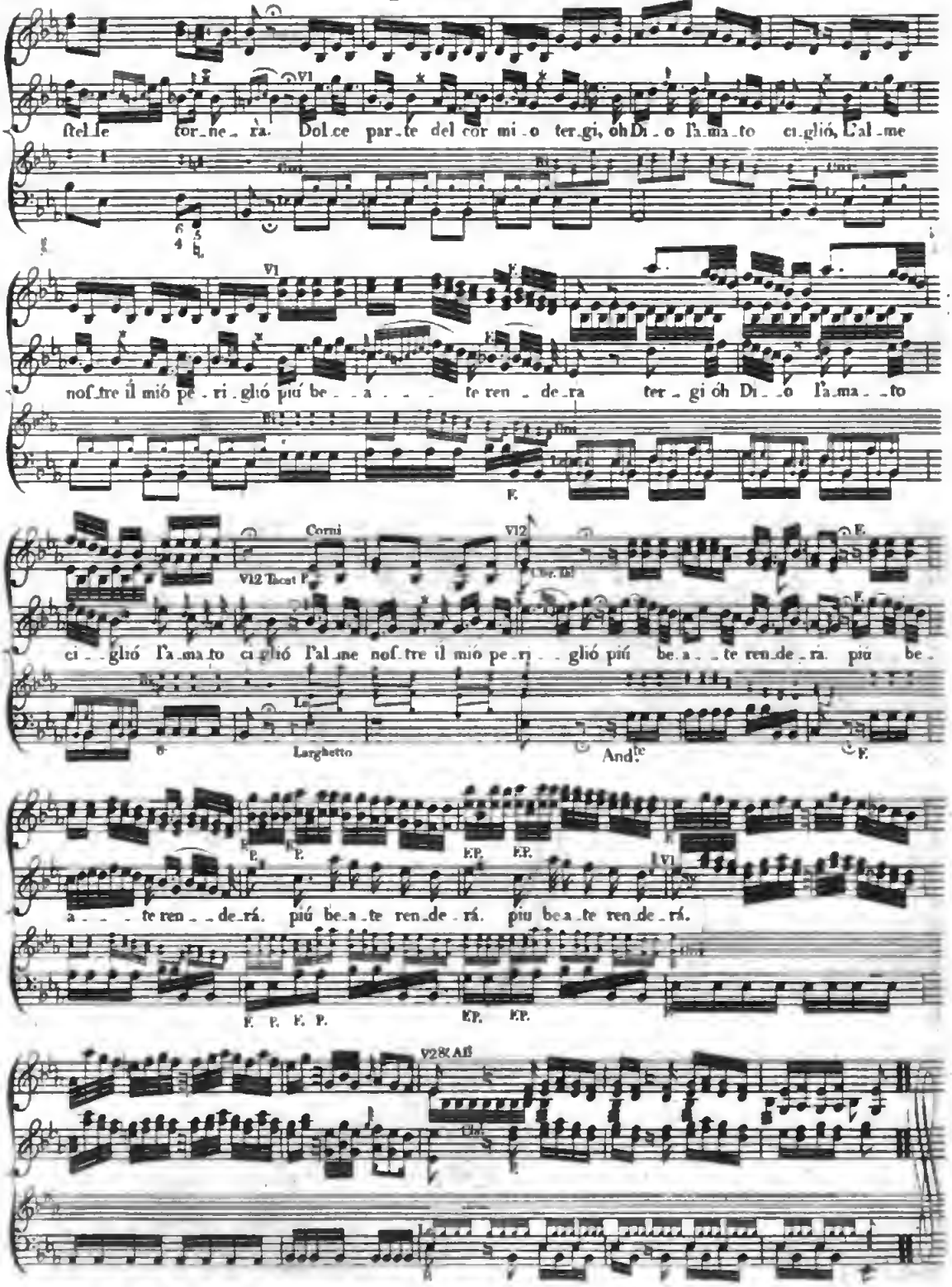

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Recit. e Rondo — Composto dal / Composed by V12 M. Gluck. — ORFEO. — Cantato dal / Sung by Sig.r Guadagni

Fedle — Accompagn. — Thm. bass — Recit. Andte

Spo_sa Eu_ri di_ce

Eu_ri_di_ce Con_for_te ah più non

vi_ve la chia_mo in_van; Mi_se_ro me la

per_do, e di nuó_vo, e per sem_pre oh leg_ge! oh mor_te! oh ri_cor_do cru_del! non ho foc

in time — Alto

_cor_lo non m'a_van_za con_si_glio, Io veg_go so_lo oh fie_ra vis_ta il lut_tuo_so as

a tempo

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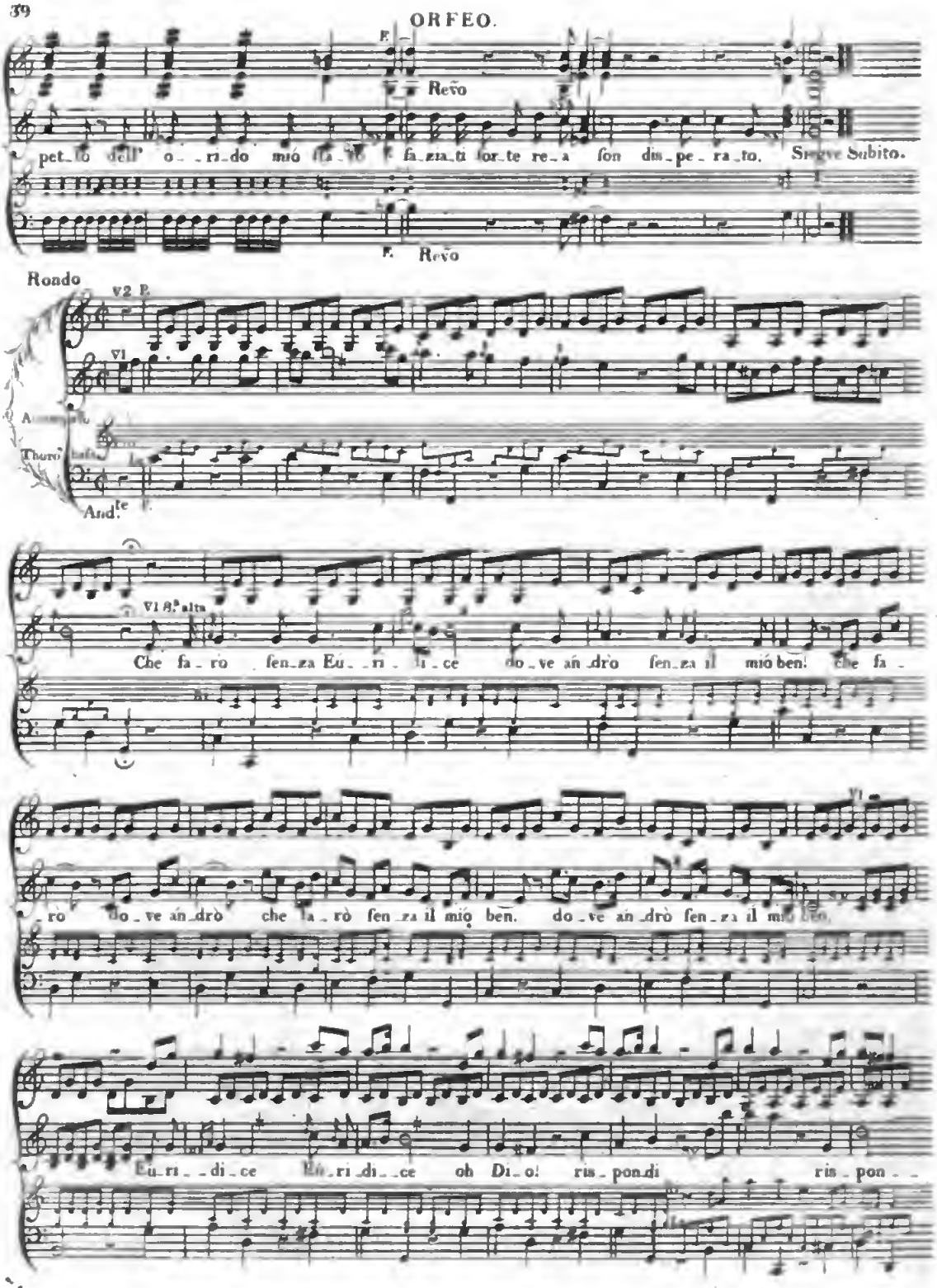
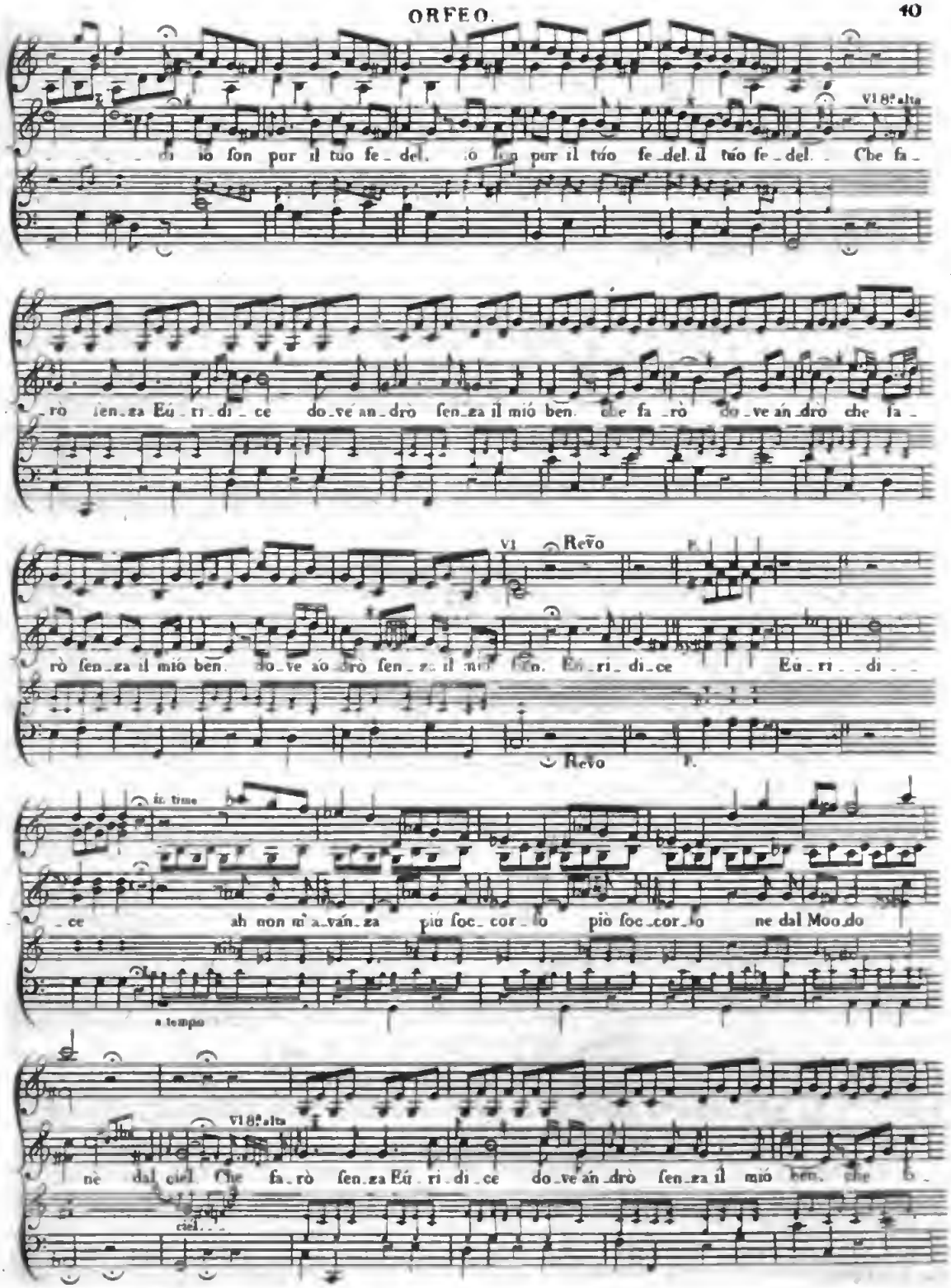

ORFEO.
F.
Revo
pet_to dell' o_ri_do mio fa_to fa_zia_ti for_te re_a son dis_pe_ra_to.
Segue Subito.
F.
Revo
Rondo
V2 P.
V1
Andante
V1 8.a alta
Che fa_ro fen_za Eu_ri_di_ce do_ve an_drò fen_za il mio ben. che fa_
_ro do_ve an_drò che fa_rò fen_za il mio ben. do_ve an_drò fen_za il mio ben.
Eu_ri_di_ce Eu_ri_di_ce oh Di_o! ris_pon_di ris_pon_



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rò do_ve an_drò che fa_rò senza il mio ben. Do_ve an_drò che fa_rò che fa_

rò senza il mio ben.

Composta da / Composed by M. Gluck

Cantata dal / Sung by Sig.r Guadagni.

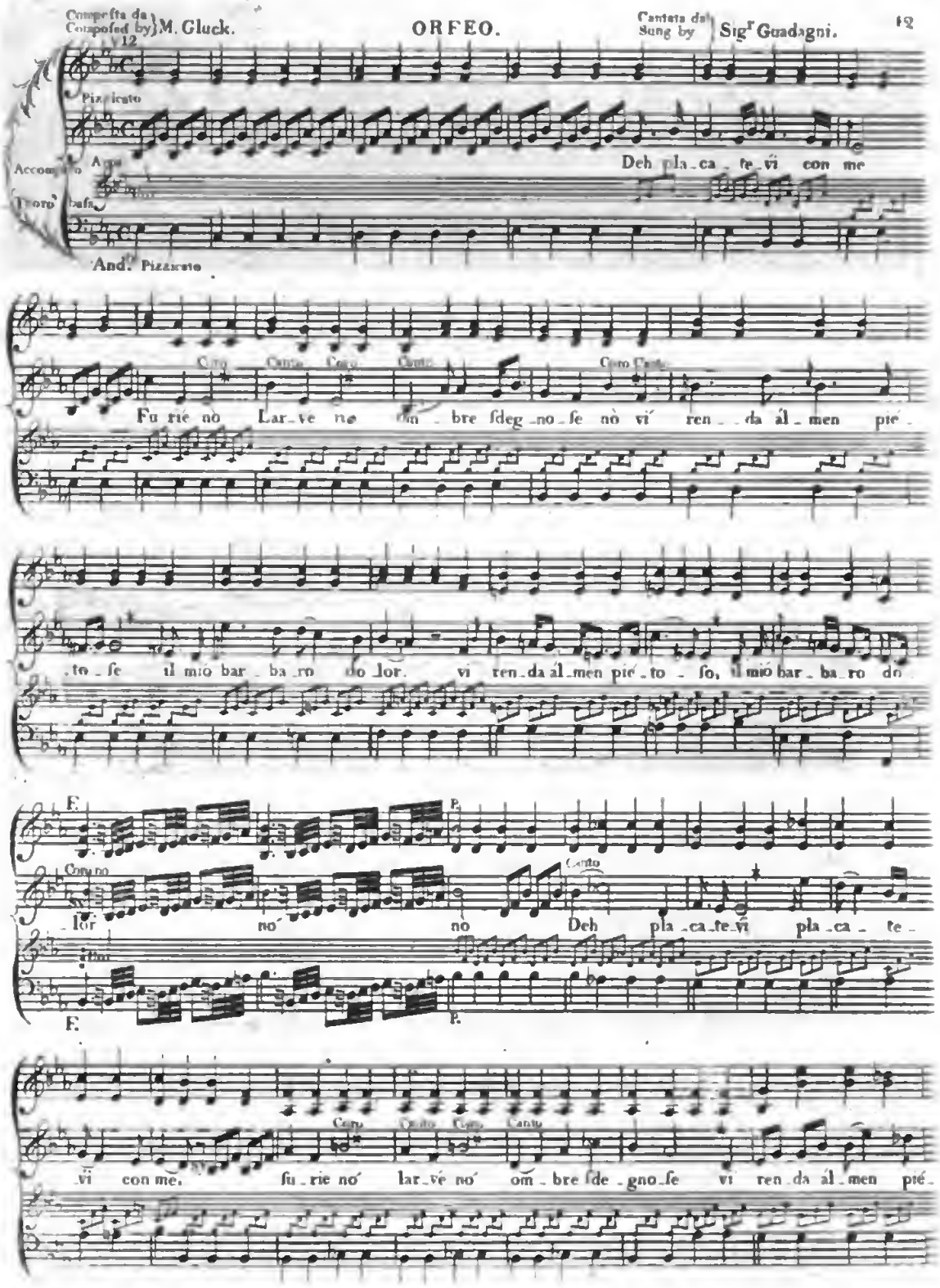
Accompato / Thoro' bass

Chiamo il mio ben così, io quest'ombre mori funestè spon_de funestè spon_

And.te Soste.to

de. ma so_lo al mio do_lor per_che co_no_sce amor l'e_co ris_pon_de.

l'e_co ris_pon_de. l'e_co ris_pon_de.



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ORFEO.

Cuo. Canto. Cuo. Canto. Cuo. Canto.

fo_se, il mió bar_ba_ro do_lor. Fu_rié nò Lar_ve nò om_bre deg_no_se no vi

ren_da ál_men pié_to_se il mió bar_ba_ro do_lor il mió bar_ba_ro do_lor.

ARTASERSE.

Composta dall' Sig.r Perez
Composed by Sig.r Perez

The Clarinett

Accompanie.

Trom.ni al.

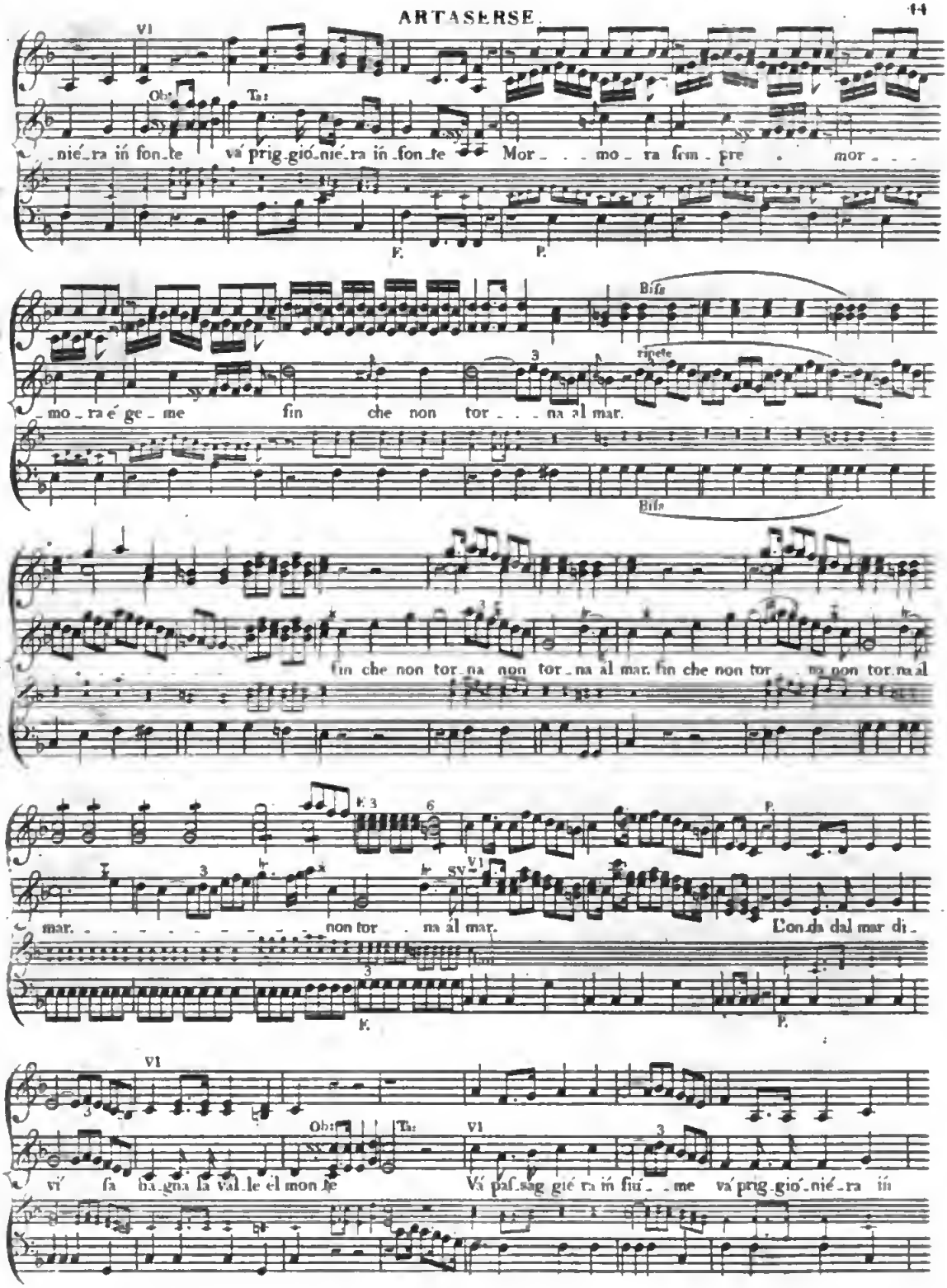
Allegro

Fine

Lon_da dal mar di_vi_sa

Fine

ba_gna la val_le el mon_te ba_gna la val_le el mon_te vá pas_sag_giéra in fin_ine vá prig_gió_



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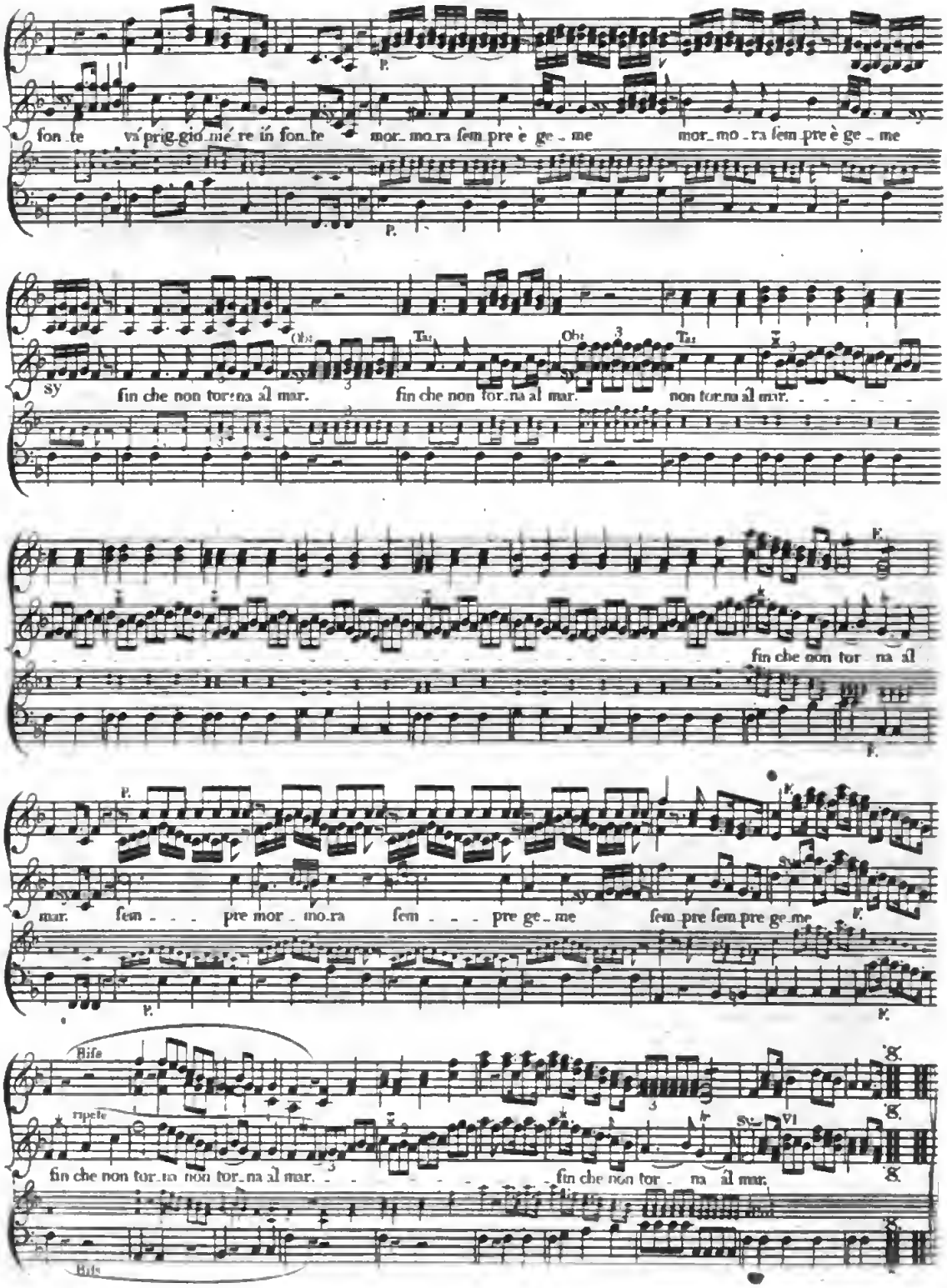

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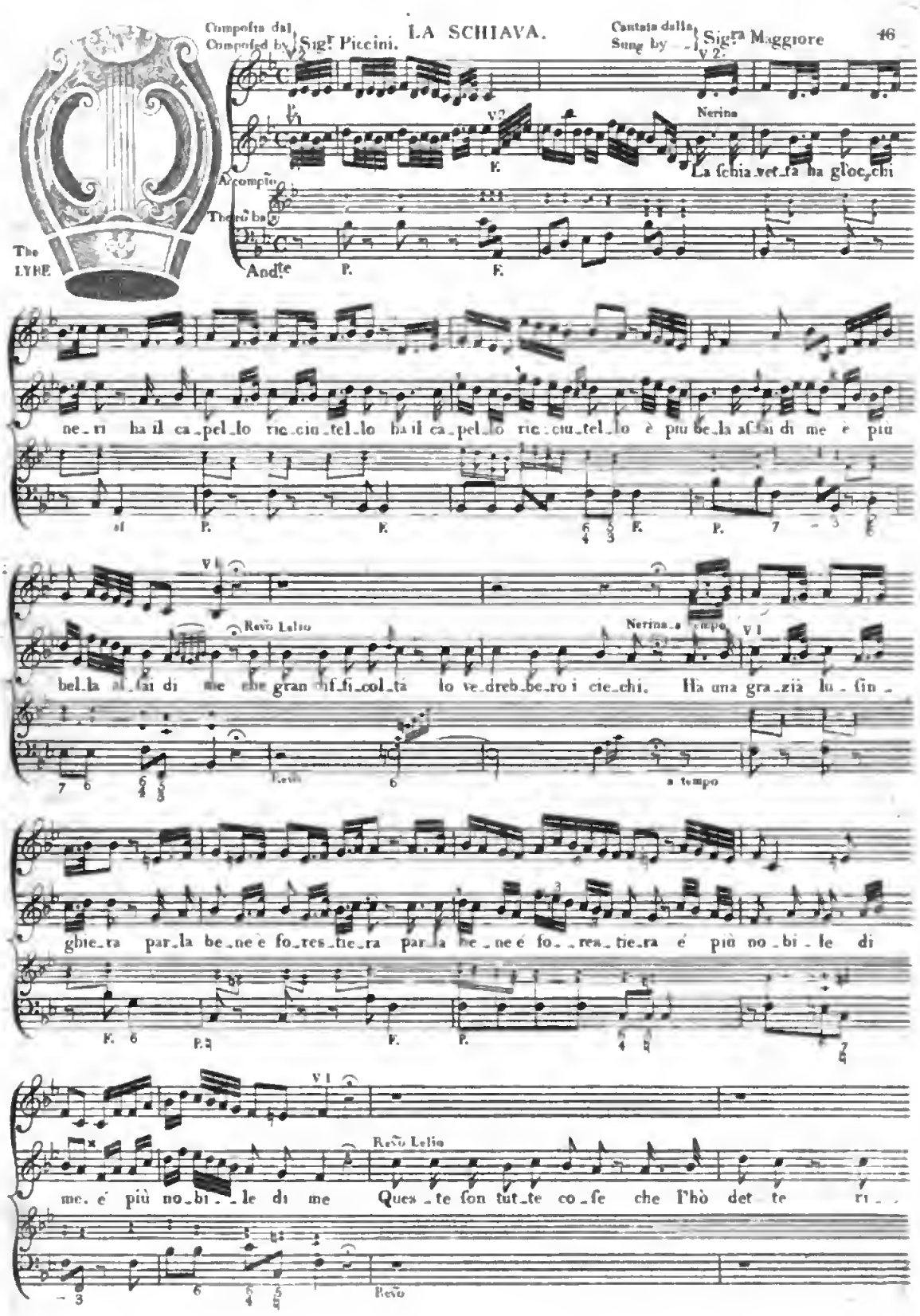
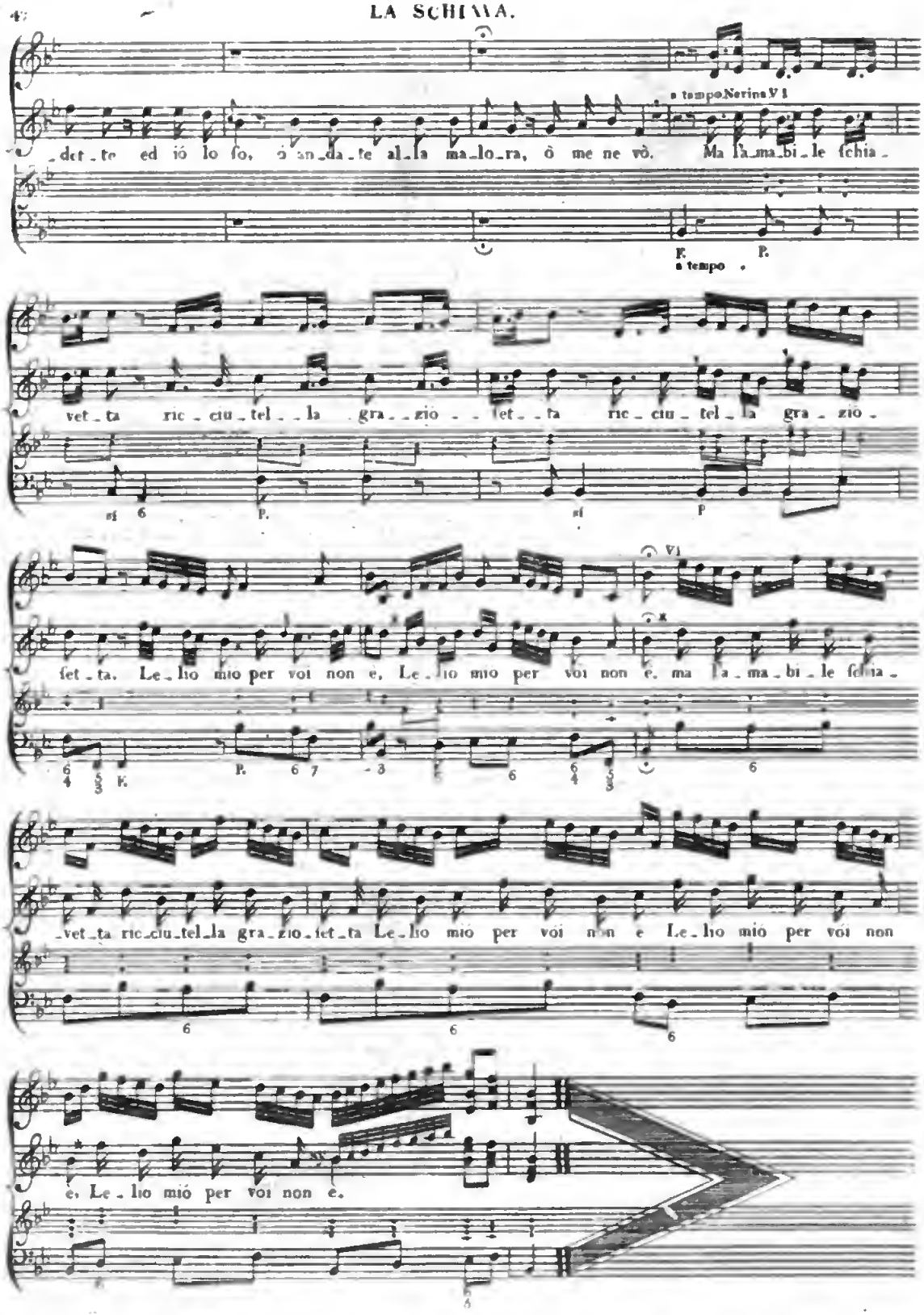

Composta dal
Composed by Sig.r Piccini.
LA SCHIAVA.
Cantata dalla
Sung by Sig.ra Maggiore
Nerina
La schia ve_ta ha gloc_chi
Accompto
Theorb
The LYRE
Andte
ne_ri ha il ca_pel_lo ric_ciu_tel_lo ha il ca_pel_lo ric_ciu_tel_lo è più be_la assai di me e più
Revo Lelio
Nerina a tempo
bel_la assai di me che gran dif_fi_col_tà lo ve_dreb_be_ro i cie_chi. Ha una gra_zia lu_sin_
a tempo
ghie_ra par_la be_ne e fo_res_tie_ra par_la be_ne e fo_res_tie_ra e più no_bi_le di
me. e più no_bi_le di me Ques_te son tut_te co_se che l'hò det_te ri_
Revo



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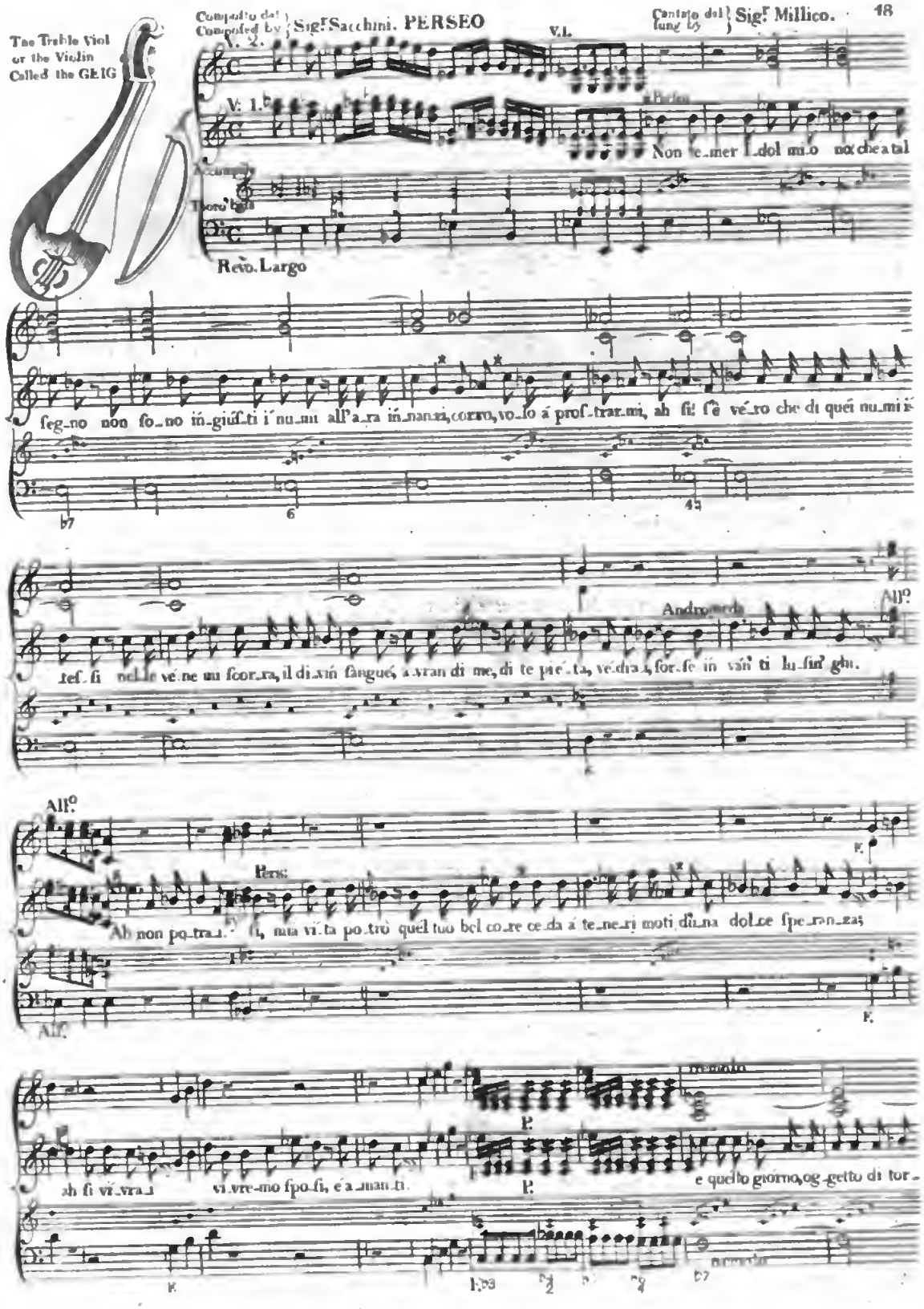
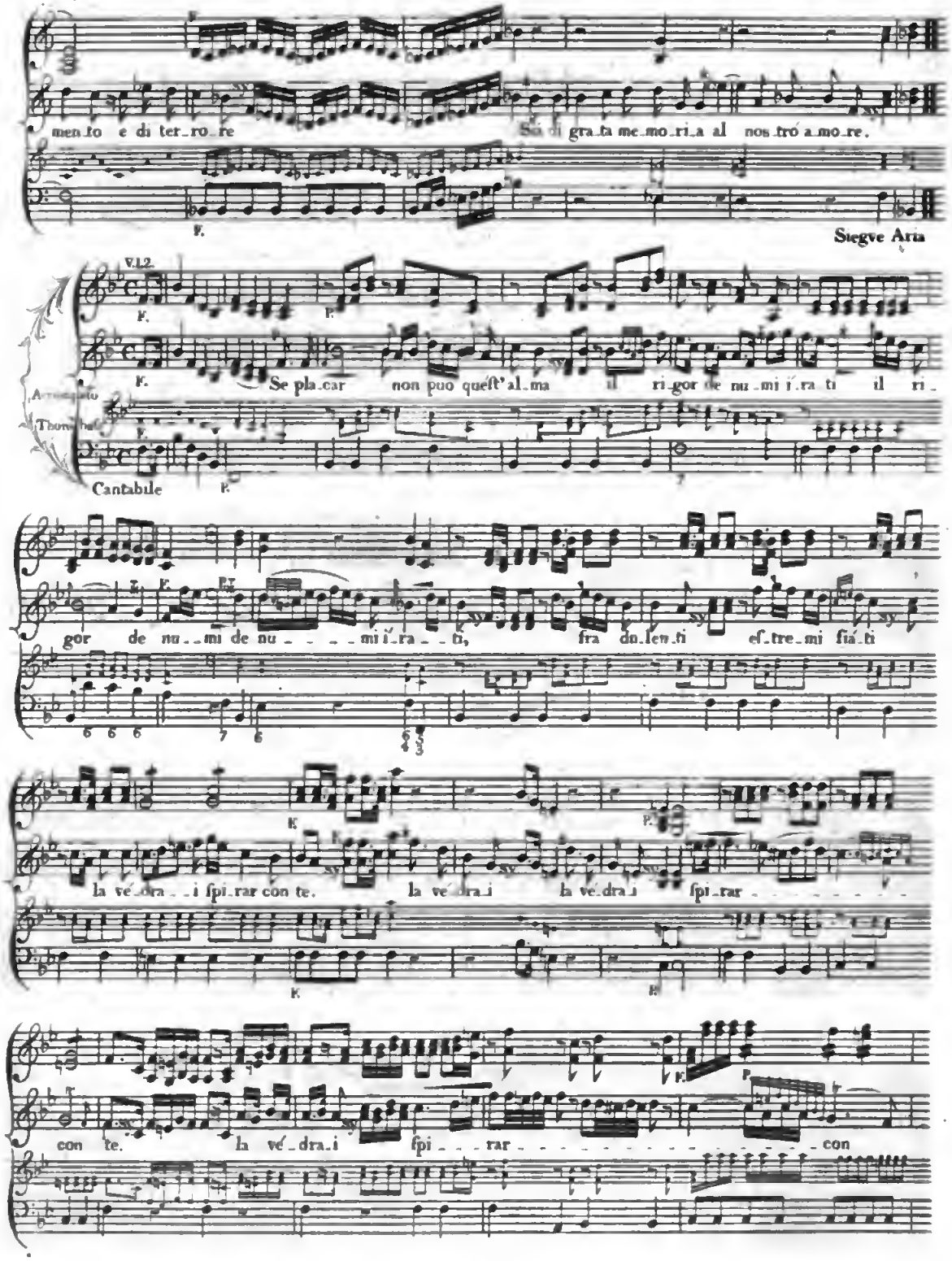

The Treble Viol or the Violin Called the GEIG
Compositio del / Composed by Sig.r Sacchini. PERSEO
Cantato dal / Sung by Sig.r Millico.
V. 2.
V. 1.
Non te-mer l'dol mio no che a tal
Acompag.
Theorb.
Reto. Largo
seg-no non so-no in-giu-sti i nu-mi all'a-ra in-nan-zi, corro, vo-lo a pros-tra-rmi, ah si! s'è ve-ro che di quei nu-mi i
Andromeda
All.o
tes-si nelle ve-ne un scor-ra, il di-vin sangue, a vran di me, di te pie-tà, ve-dra, for-se in van ti lu-sin-ghi.
All.o
Pers.
Ah non po-tra-, si, ma vi-ta po-trò quel tuo bel co-re ce-da a te-ne-ri moti di una dol-ce spe-ran-za;
All.o
P.
ah si vi-vra-, vi-vre-mo spo-si, e a-man-ti.
P.
e quello giorno, og-getto di tor-
P.



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V. I

V. I

te Sepla_car non può quest al_ma i ri_

_gor de nu_mi i_ra_ti frà do_len_ti tu_tre_mi fia_ti la vé_drai spi_rar con

te spi_rar con te la vé_

_dra_i spi_rar con te la vé_

_dra_i spi_rar la vé_rà spi_rar

con te spi_rar con_

V.I. te

V. I. 2. Composte dal / Composed by Sig. Sacchini. Cantata dal / Sung by Sig.r Millico.

Flauti P. F. P. Il ca_ro ben per_de_i l'a_ni_ma

Accompto / Thro' bas. Largo P. F. P. F.

mi_a mo_ri; il ca_ro ben per_de_i l'a_ni_ma mi_a

Allegro

l'a_ni_ma mi_a mo_ri l'a_ni_ma mi_a mo_ri. An_

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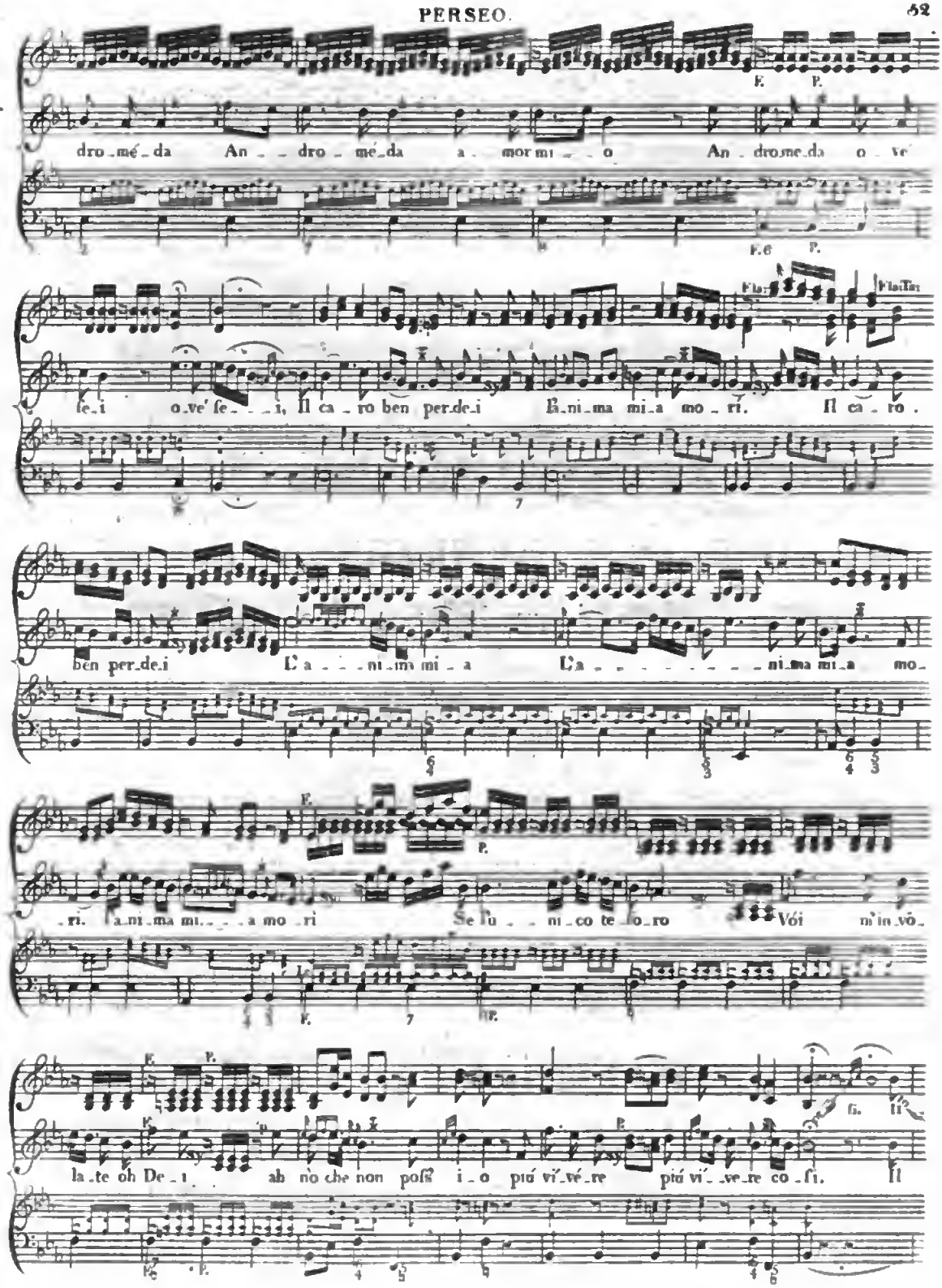

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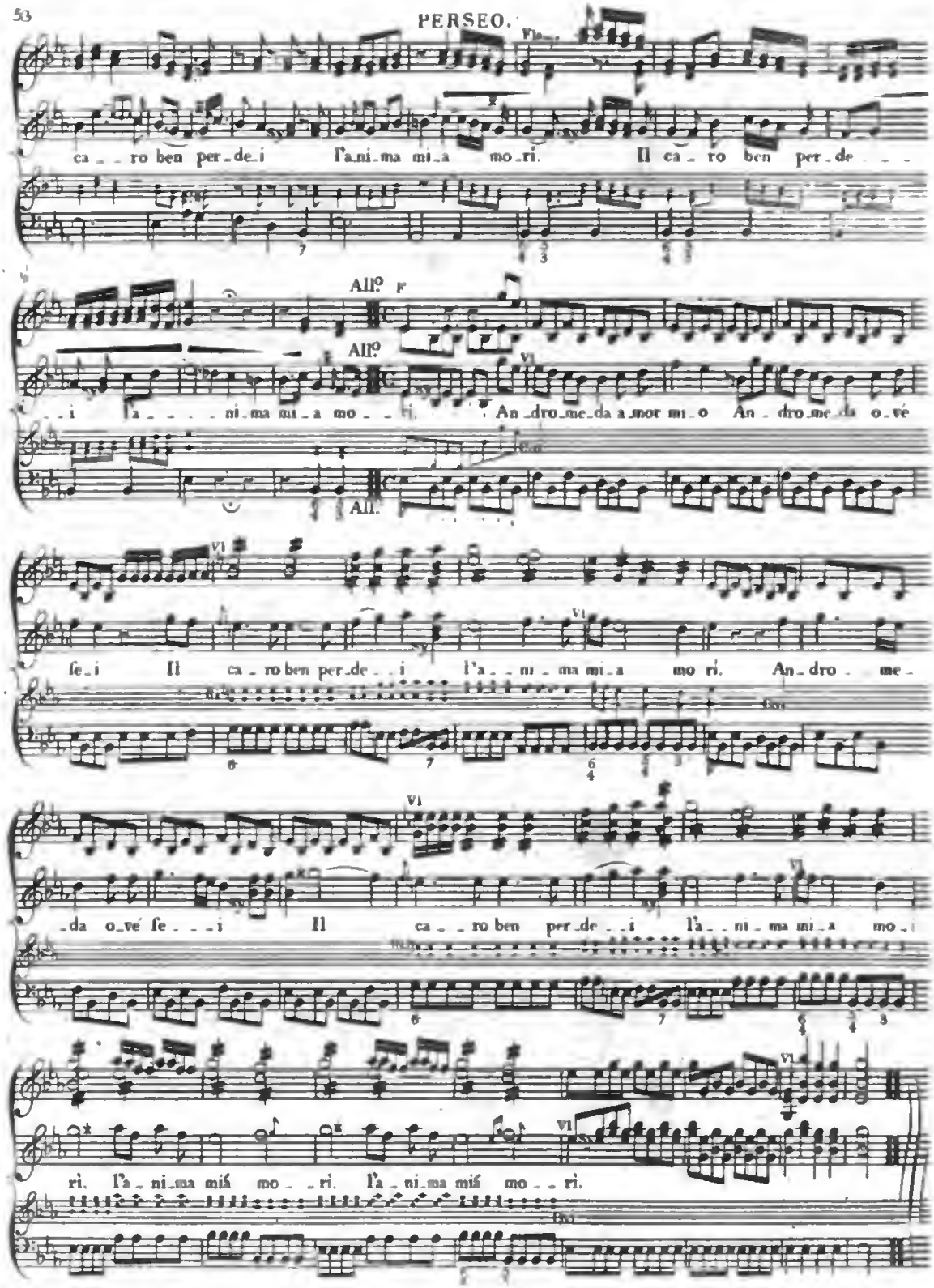

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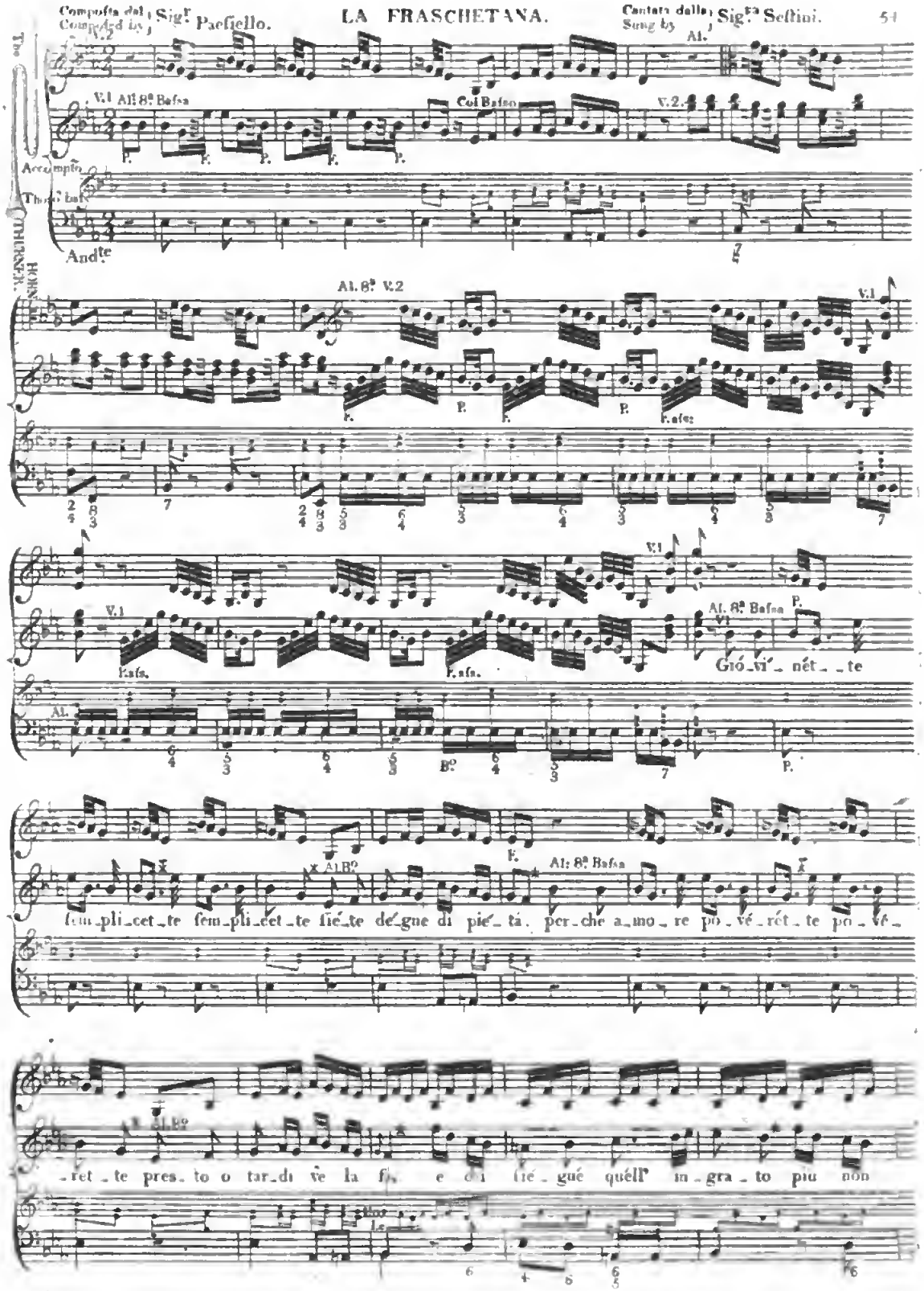
Composta dal Sig.r Paesiello. Composed by

LA FRASCHETANA.

Cantata dalla Sig.ra Sessini. Sung by



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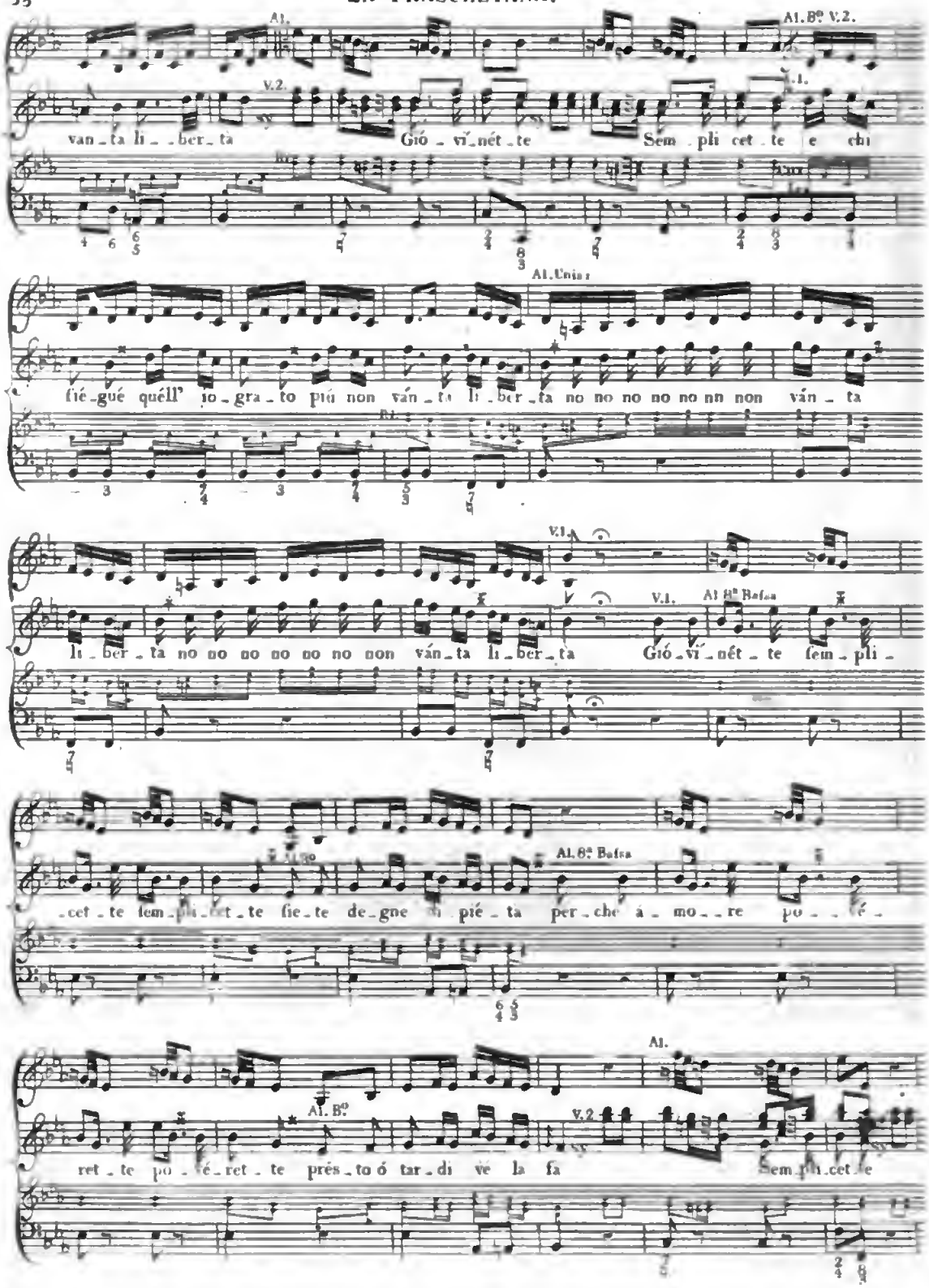
LA FRASCHETANA.



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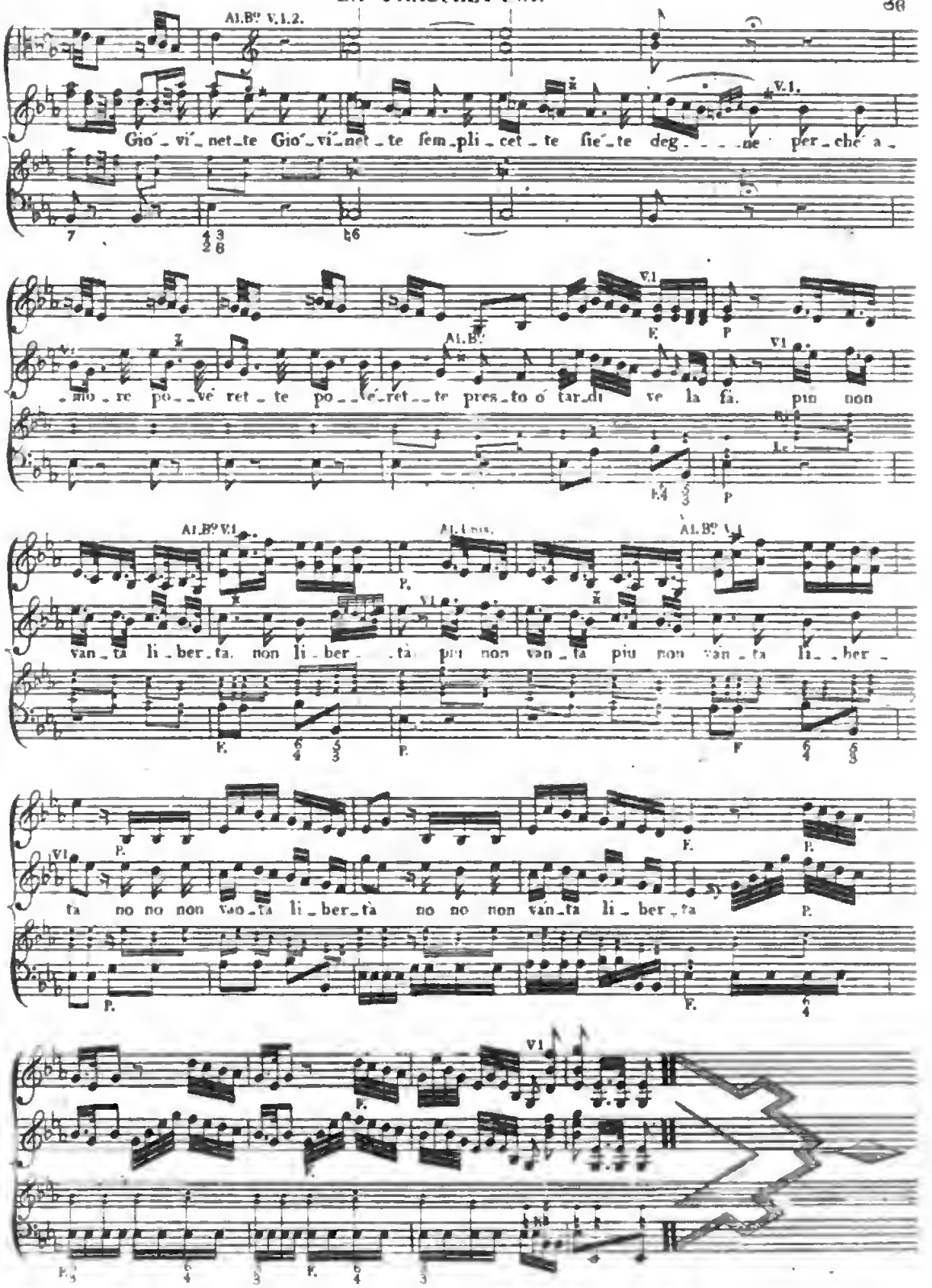

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Composto dal Sig.r Giordani. Composed by

LA FRASCHETANA.

Cantato dalla Sig.ra Sestini. Sung by

Dopo tornato al Segno non si va più avanti di questo marco ma si deve passare all'altro dell'istessa forma.

In the repeat go no farther then this mark ||: and then pass over to the place from which the repeat began.

Allegretto

Non dub bi ta re bell' I dol mi o sa ro fe de le cos tan te ogn' or, bell' I dol mi o bell' I dol mi o sa ro fe de le cos tan te ogn' or. sa ro fe de le cos ten te ogn' or.

Tu sei log get to di ques to

pet_to tu fo_lo fei il mió te_for, e non de_fi_o al_tro di_let_to che fta_re al la_to del mió Pas_

_tor e non de_fi_o al_tro di_let_to che fta_re al la_to del mió Paf_tor. Tu fei l'og

get_to di qués_to pet_to tu fo_lo fei il mio te_for, e non de_fió al_tro di_

let_to che fta_re al la_to del mió Paf_tor. che fta_re al la_to del mio Paf_tor. che fta_re al

la_to del mió Pas_tor. Non dub_bi_ta_re bell' I_dol mi_o fa_rò fe_de_le cof

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tan te ogn' or bell' I_dol mi_o bell' I_dol mi_o fa_ro fe_de_le cof_tan_te ogn' or bell'

I_dol mi_o fa_ro fe_de_le cof_tan te ogn' or. bell' I_dol mi_o fa_ro fe_de_le cof_tan_te ogn' or

_cof_tan_te ogn' or _cof_tan_te ogn' or cof_tan_te ogn' or.

Fl.

Composta dal / Composed by } Sig.r Paeiello

Cantata dal / Sung by } Sig.r Trebbi.

V2.

V12. Ta.

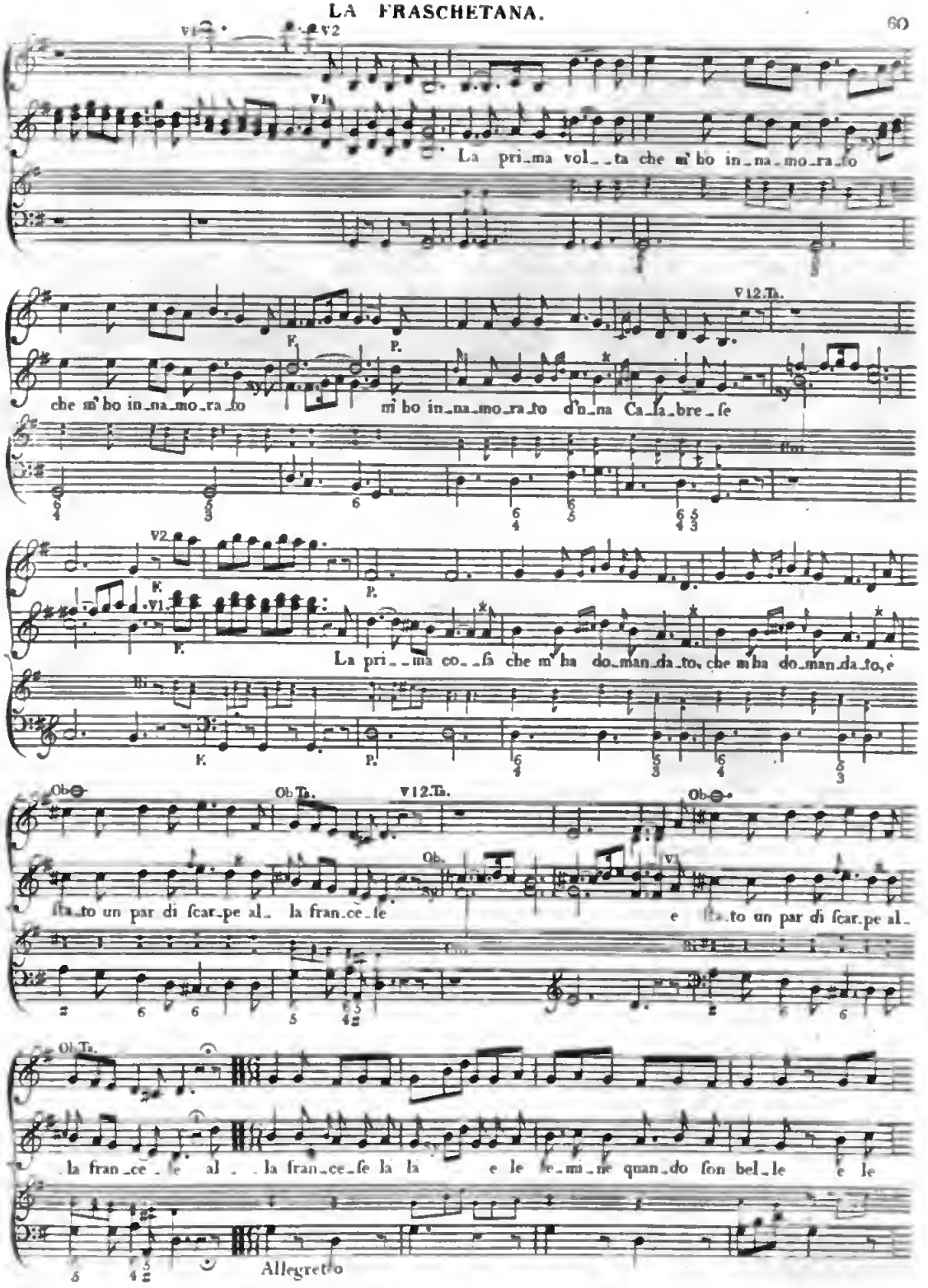
Fl.

Ob.

Theorbo

Accompagnato

Andte



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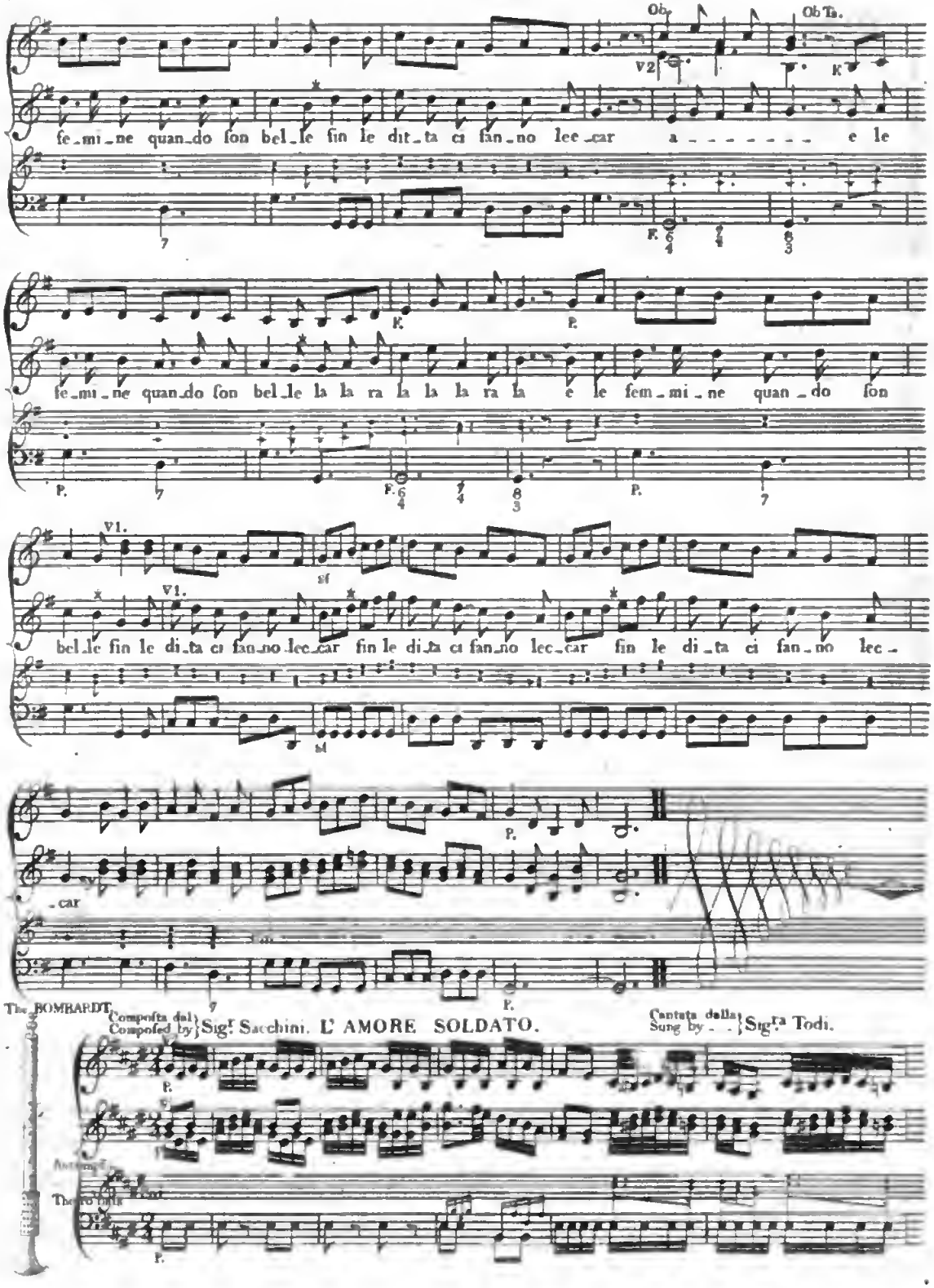
LA FRASCHETANA.



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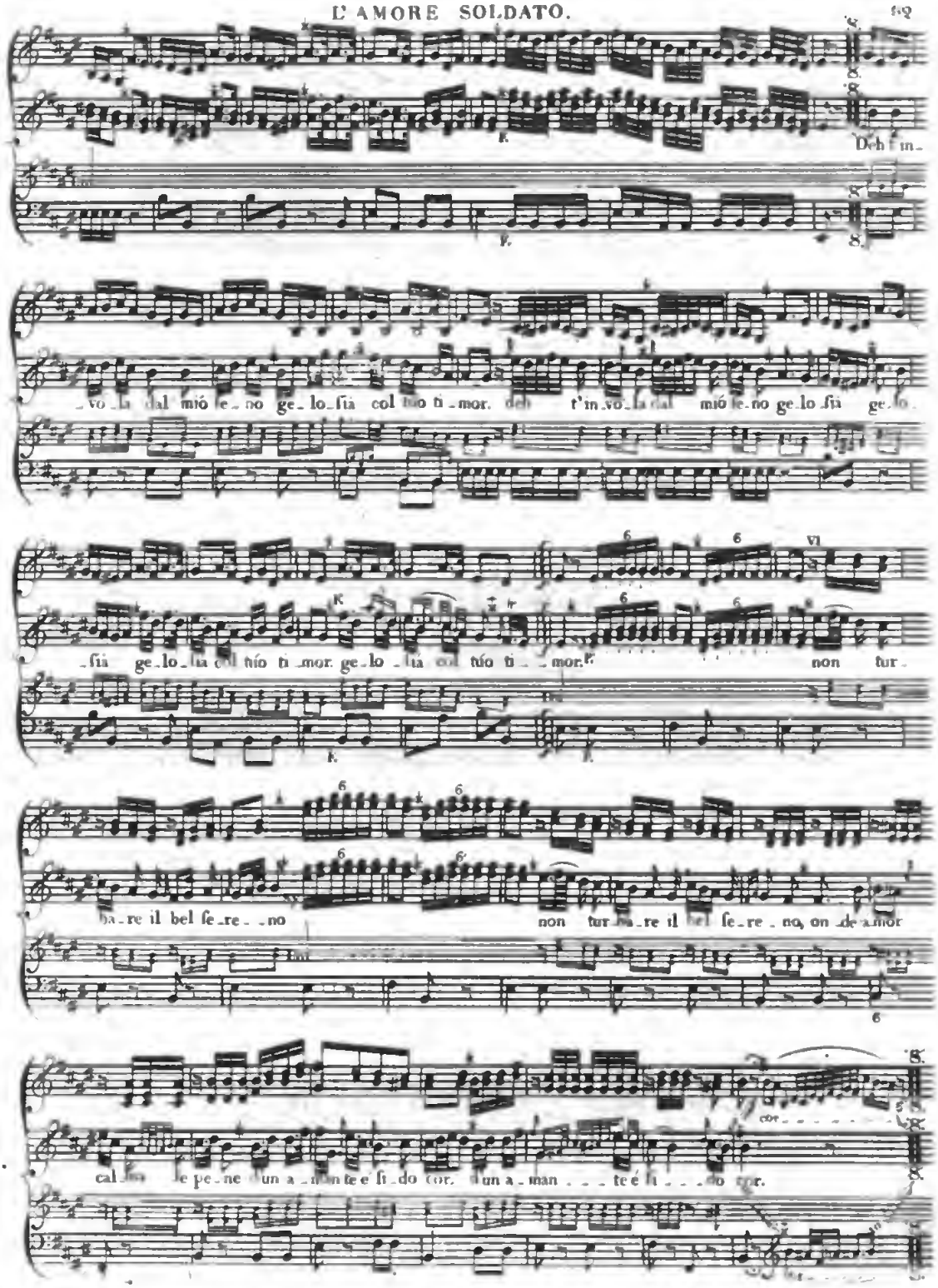

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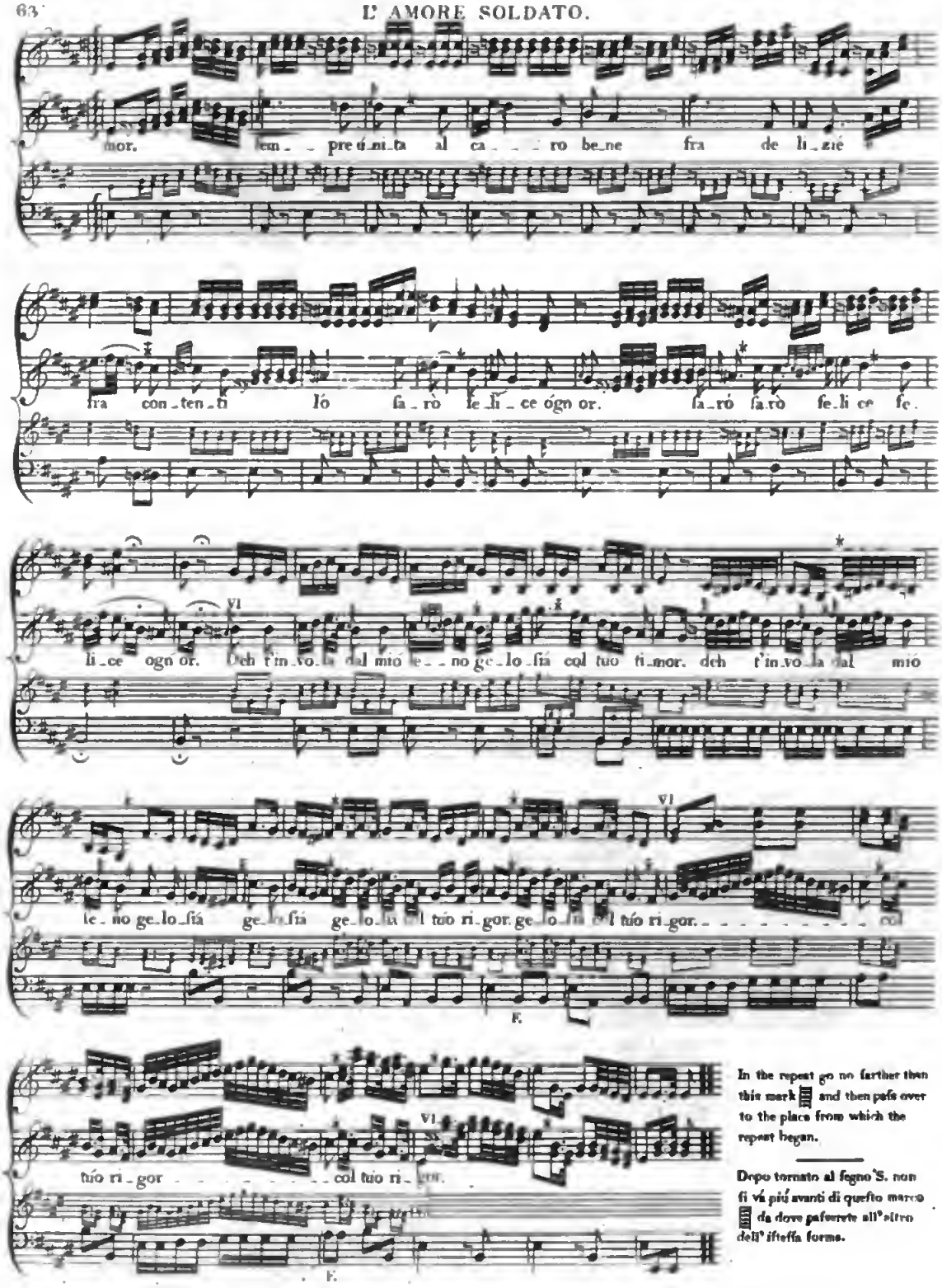

In the repeat go no farther than this mark ▤ and then pass over to the place from which the repeat began.

Dopo tornato al segno 𝄋. non si vá più avanti di questo marco ▤ da dove passerete all'altro dell' istessa forma.

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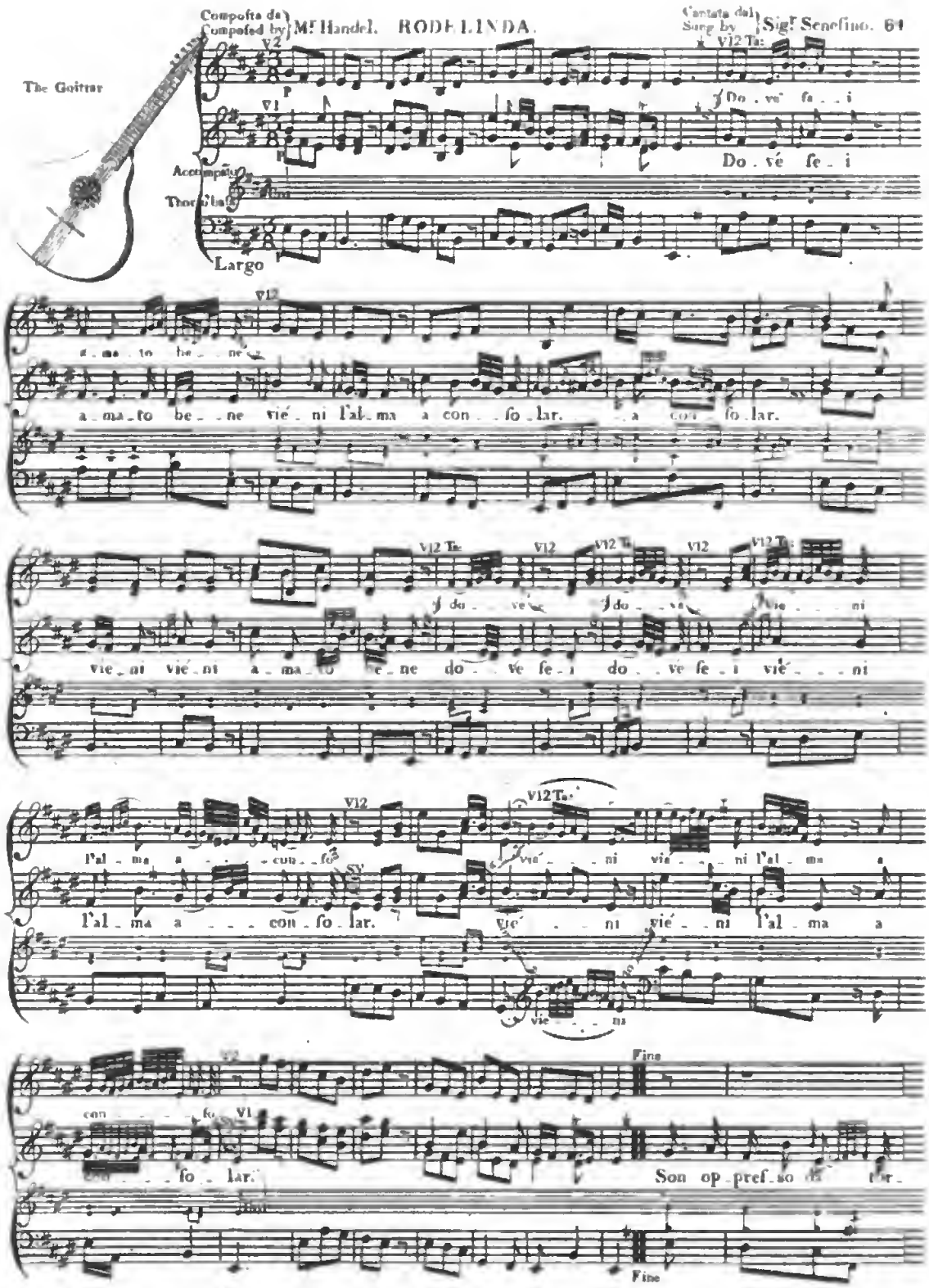

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men_ti ed i cru_di miei la men_ti sol con te pos_so be_ar son op_pres_so da tor_men_ti ed i

cru_di mie la men_ti sol con te pos_so be_ar sol con te pos_so be_ar.

Rondo Composto dal / Composed by Sig^r Rauzzini. PIRAMO E TISBE. Cantato dal / Sung by Sig^r Rauzzini.

The Kettle Drum.

Accompañ. Thorough Bass

Larghetto

By him we love of_ten and how soon our an_ger flies! one day a pal_tri

Fug_giam do_ve si_cu_ra in dol_ce li_ber_tà con_ten_ta li_ber_

en_ded he_hold him and it dies! let Night your ror_ing ro_ther rev'd I had de_

tà sçel se il fog_gior_no la sa_ra nos_tra cu_ra or da un bel col_le a_

part and fure has rude pre_fump_tion de_ferv'd to lofe my heart yet were he now be_for me

_me_no or pref_fo ún on_da pu_ra vé_der co_me fe_re_no il fol dall' on_de áp_par

in spite of in_jurd pride I fear my eyes would par_don be fore my tongue could chide By

co_me tran_quil_lo il mar pói _ _ fá ri_tor_no poi fa pói fa ri_tor_no. Fug_

him we love of_ten dead how soon our an_ger flies one day a part its end be_hold him and it dies

giam do_ve fi_co_ra in dol_ce li_ber_tà con_ten_ta po_ver_tà feel_fe il fog_giór_no. feel_

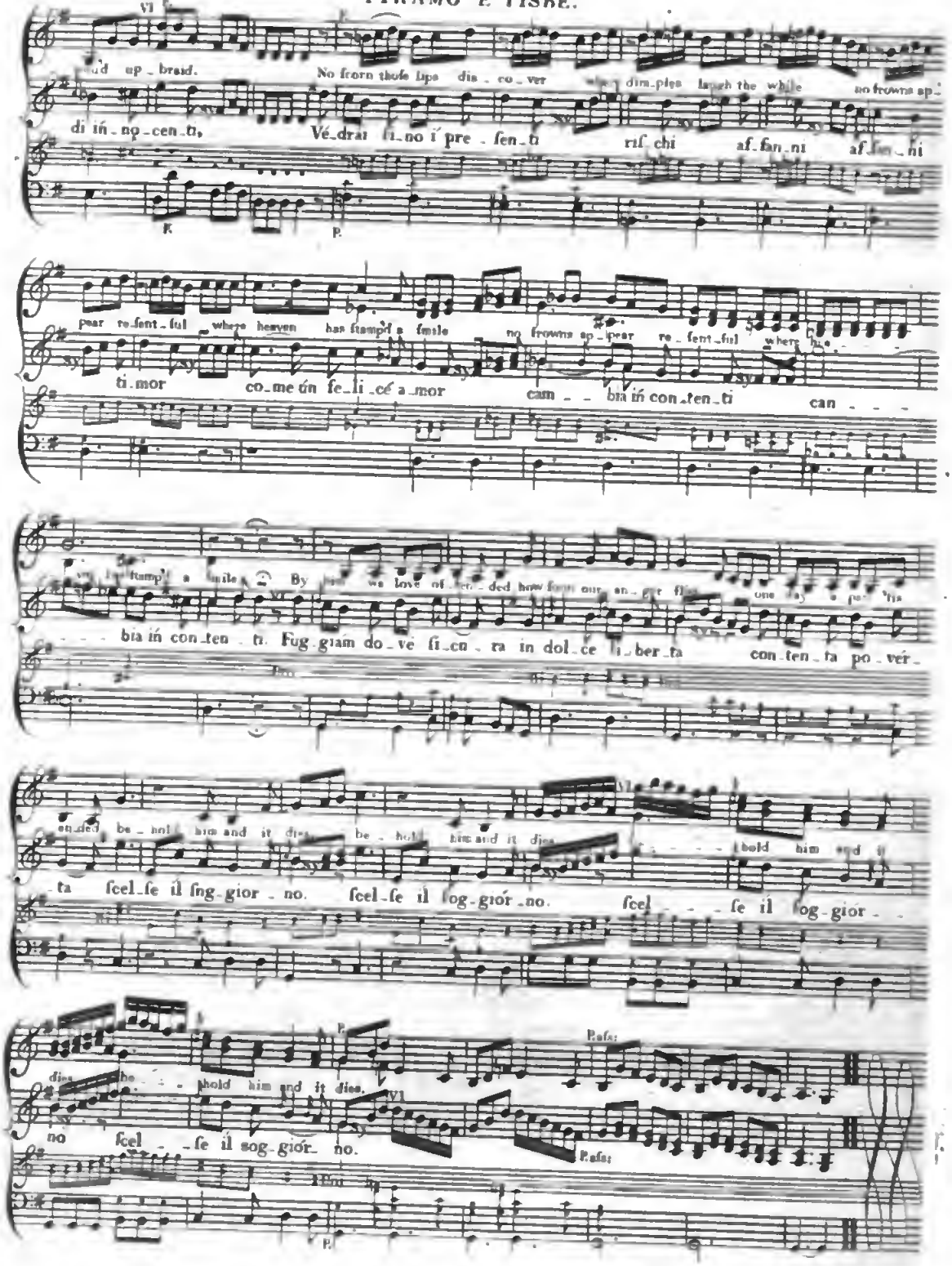
hold him and it dies hold him and it dies With truth the hold de_

_fe il fog_giór_no. feel_ _fe il fog_giór_no. Vé_drai co_me s'ob_

ei_ver to me thus oft has faid in vain would Cla_ra fight me in vain fhe would up_braid in vain the

bli_a di fas_to óg_ni pen_fier in quel_le del pia_cer fe_ _di in_no_cen_ti fe

PIRAMO E TISBE.



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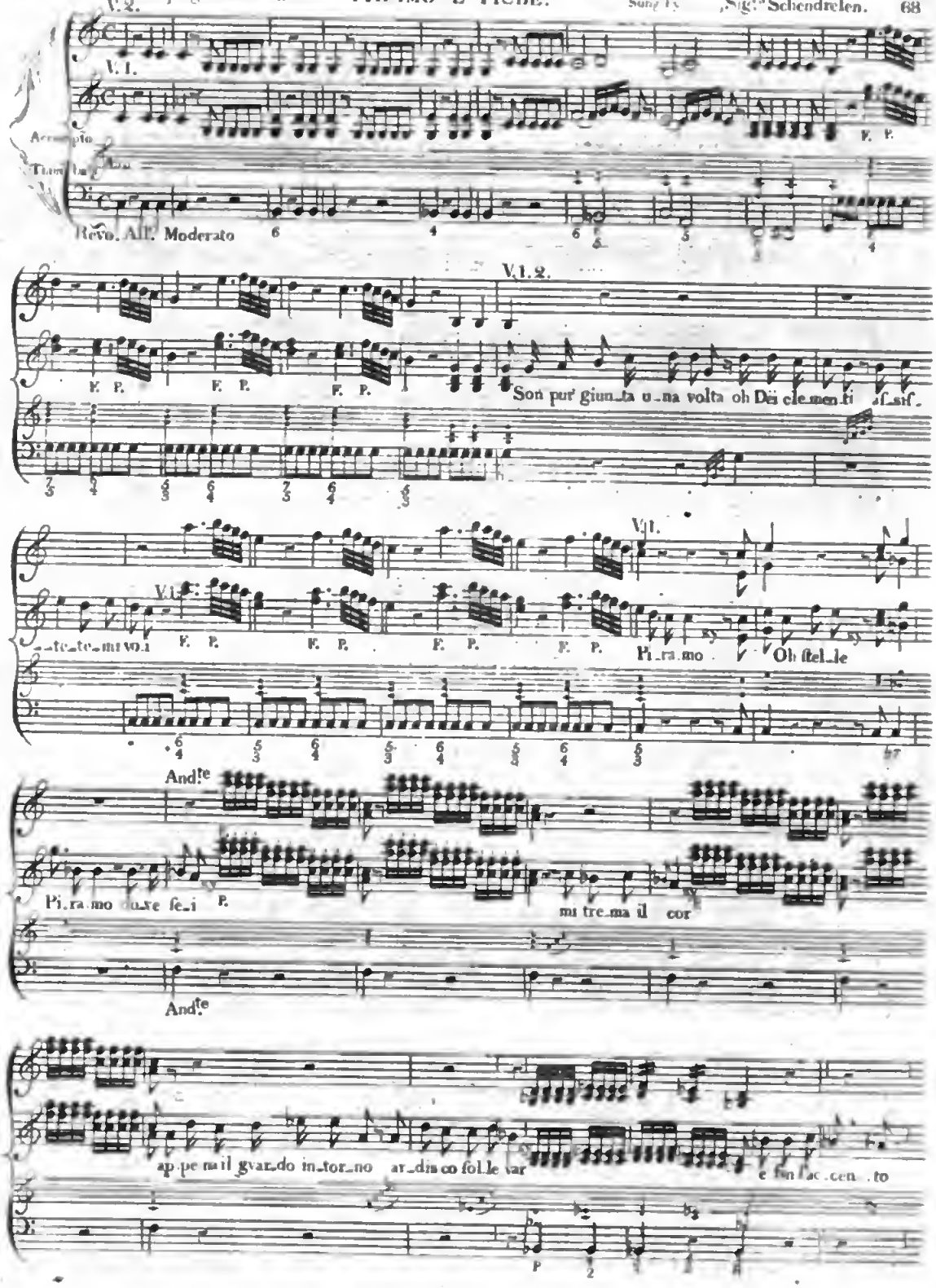

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fin la stes.sa om.bra mi.a mi fa spa ven.to

Siegue Subito

V2 V1. Alt. Alt B. F P. F P.

Accompto

Thorobass

Allegro F. In.fe.li.ce in tan.to or.ro.re

Alt. Alt B. F P. che farò che farò sen.za il mio ben in tan.to or.ro.re che fa.rò sen.za il mi.o

F P

ben Che fa.rò sen.za il mi.o ben che fa.rò sen.za il mi.o ben Ah..

F. P.

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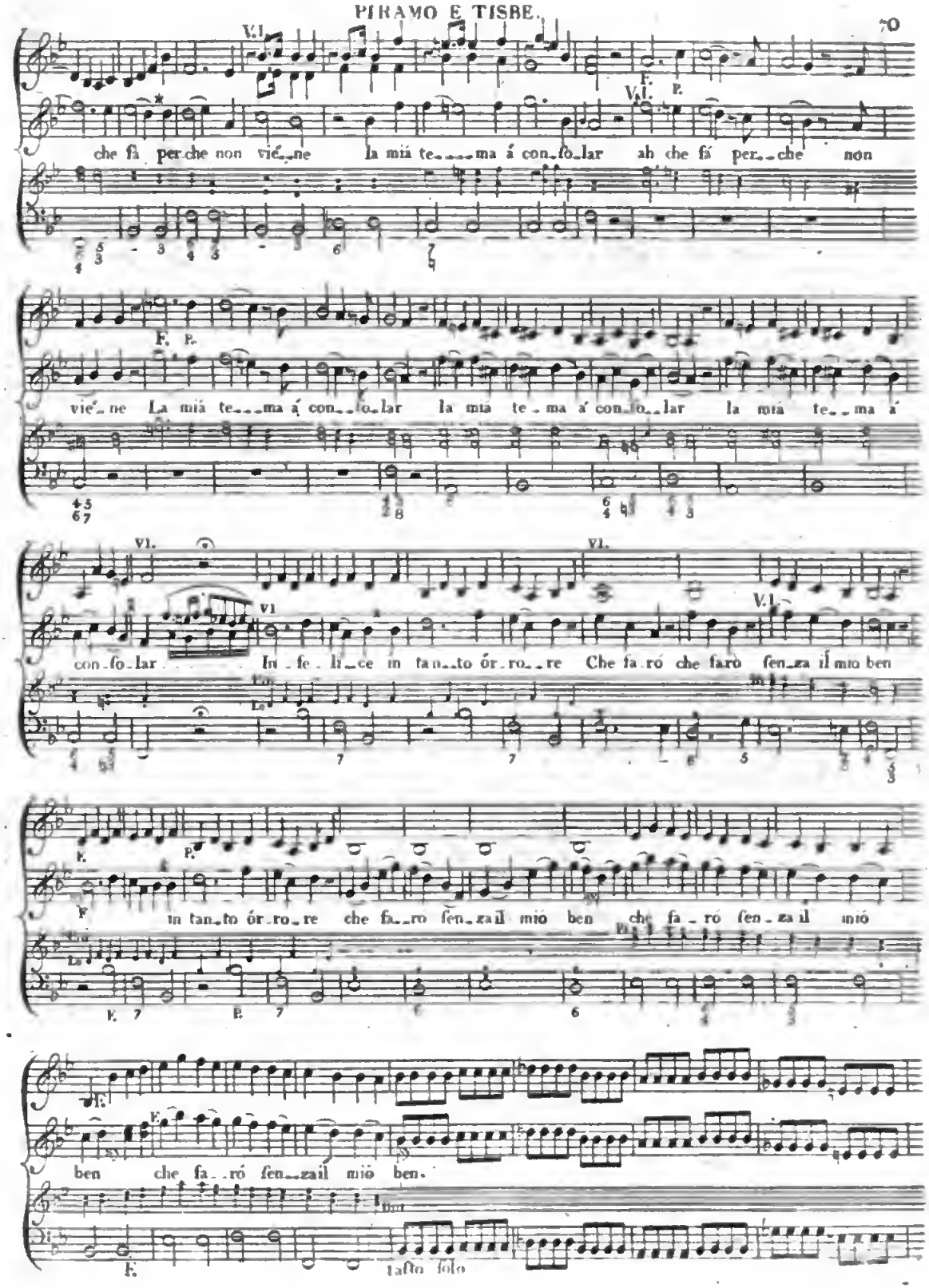

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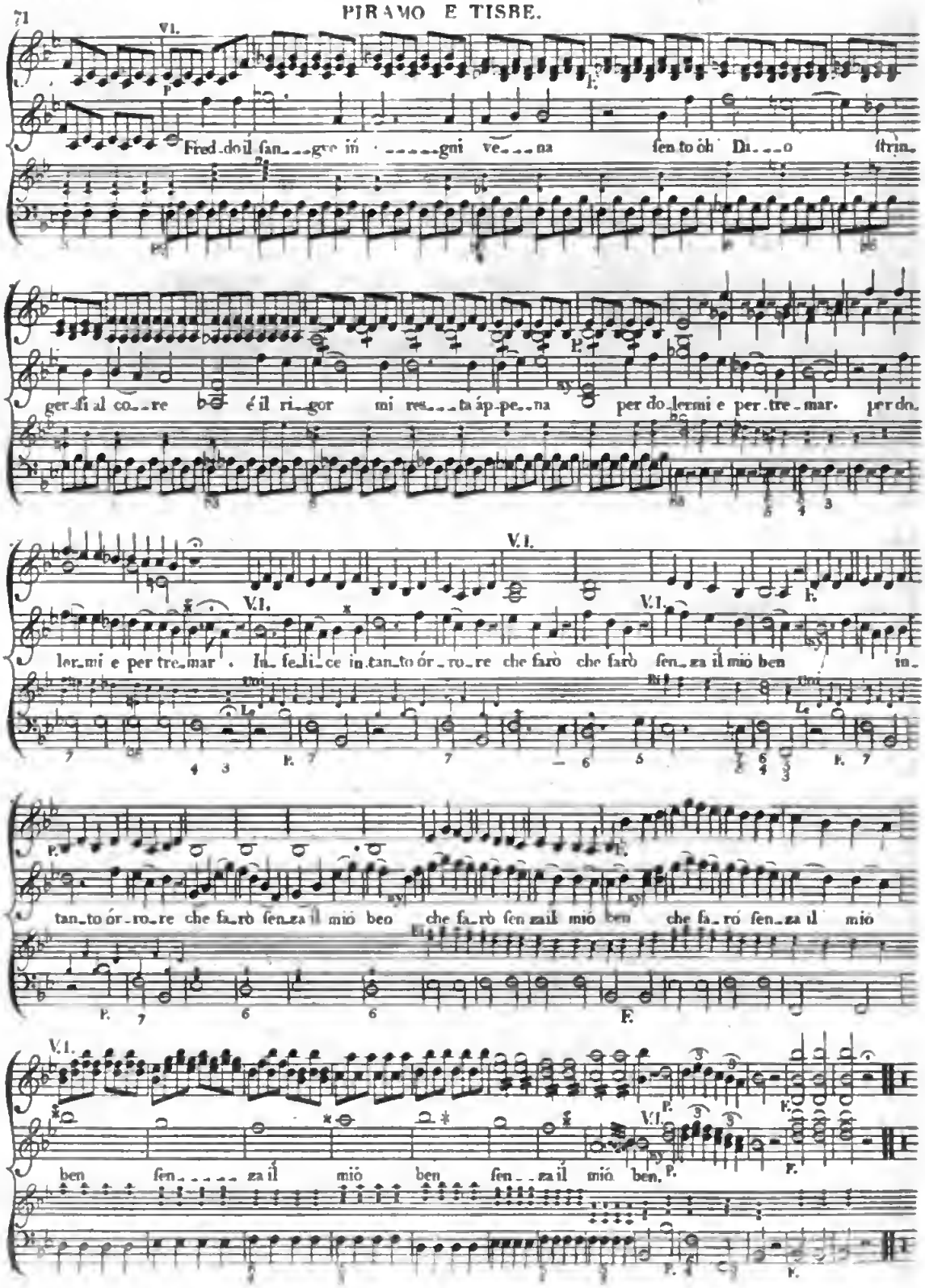
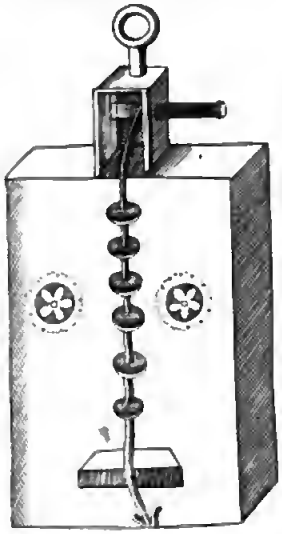

Fred-do il san-gue in gni ve-na sen to oh Di-o strin-
ger-si al co-re é il ri-gor mi res-ta áp-pe-na per do-lermi e per tre-mar. per do-
lermi e per tre-mar. In-fe-li-ce in tan-to ór-ro-re che farò che farò sen-za il mio ben in-
tan-to ór-ro-re che fa-rò sen-za il mio ben che fa-rò sen-za il mio ben che fa-rò sen-za il mio
ben sen-za il mio ben sen-za il mio ben.

Composta dal / Composed by } Sig.r Sacchini CRESO Cantata dal / Sung by } Sig.r Roncaglia.

MINAGNGHINIM.



Accompto / Thoro bass

Lento

non é quél co_re te_mo l'in_gra_ta te_mo il fio a_mo_re pur la spie_

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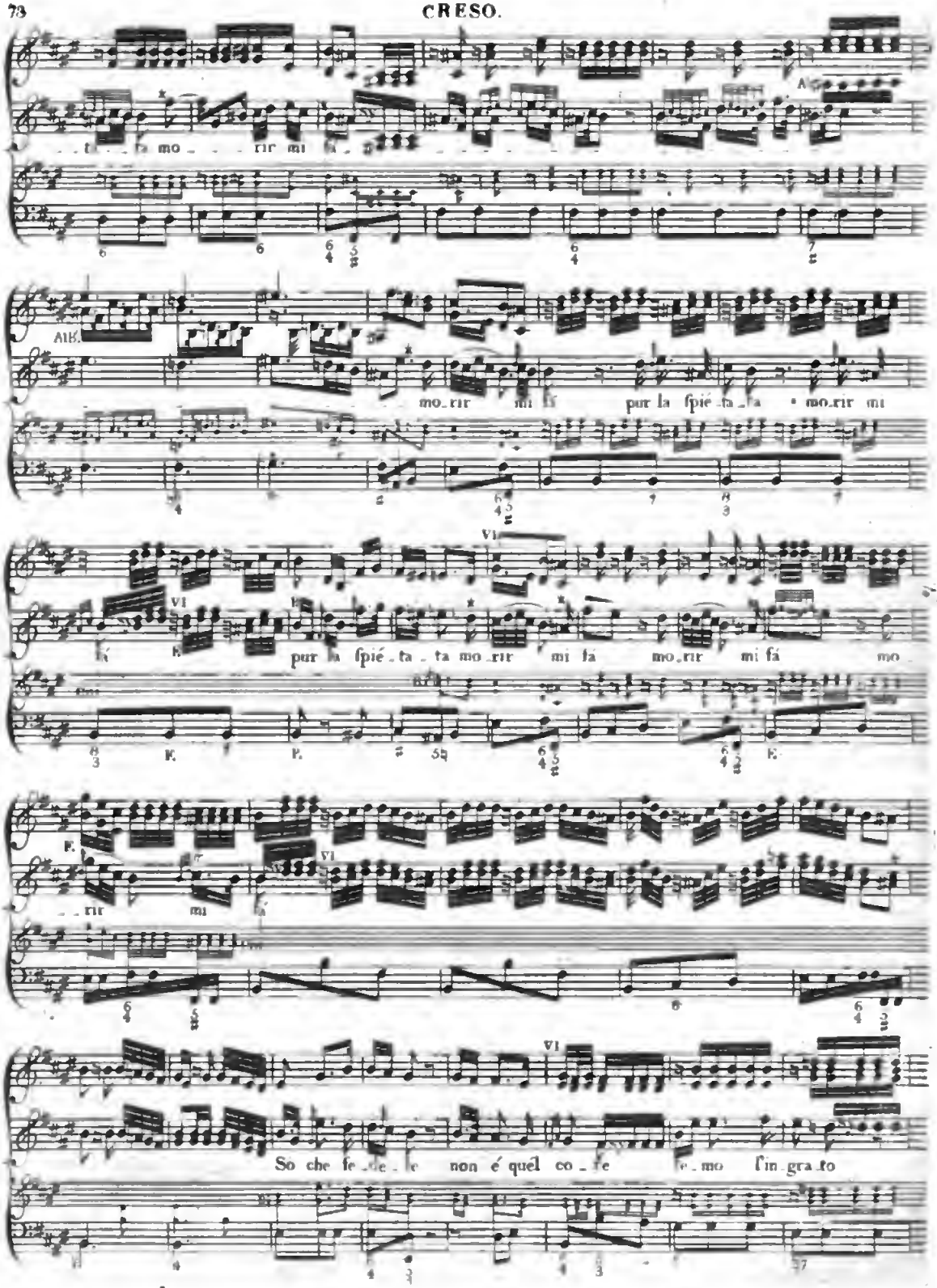

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te - mo il suo a - mo - re pur la spie - ta - ta mo - rir mi fa'

mo -

- - rir mi fa. pur la spie - ta - ta mo - rir mi fa. pur la spie - ta - ta mo

- - rir mi fa mo - - rir mi fa. - - - - - - mo - - -

- - rir mi fa

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Composed by M.r Handel — ALCINA. — Sung by Sig.r Carestini.

Alto
Acompagnato
Thorobass
Largo

Ver - di pra - ti fel - vé a - me - ne per - de - re - te la bel - ta. va - ghi fior cor - ren - ti ri - vi la vá - ghez - za, la bel - lez - za, pres - to in vó - i si can - gie - ra. ver - di pra - ti fel - vé a - me - ne per - de - re - te la bel - tá E can - gian - do il vóf - tro ás -

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pet_to all' or_ror del pri_mo og_get_to tutt' in voi ri_tor_ne_

V.1.

ra tutt' in voi ri_tor_ne_ra ver_di pra_ti

V.1.

fel_ve a_me_ne per_de_re_te la bel_ta. per_de_re_te

Alto

la

V.2. the lower notes

V.2.

Alto col Basso

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Composta dal / Composed by } Sig.r Piccini. LA BUONA FIGLIOLA. Cantata dalla / Sung by . . } Sig.ra Zamparini.

V. 1.

Accompt.

Thorô bass

Largo

Caro a_mor tu che lo fa_

quán_to fi_do e qués_to cor, deh ris_ve_glia o ca_ro ca_ro a_mor quál_che

V.

fiam_ma an_cor per me quál_che fiam_ma an_cor per me an_cor per

me an_cor per me.

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Composta dal Sig.r Mortellari. DIDONE. Cantata dalla Sig.ra Gabrielli.

The PLATFORM

Accompañ.

Tromb.

E mi lasciò l'ingrato ebbe cor di tra-

Recitativo Andante Espressivo.

a tempo

dir mi forte tu rinnova ah consola tu almeno in quest'istante

a tempo

Recitativo

soccorri per pietà quest'alma amante.

Recitativo

Tu germana un pegno estremo del tuo affetto mi dona, ah che la mia costanza

ah che la mia costanza or m'abbandona.

Aria

Aria

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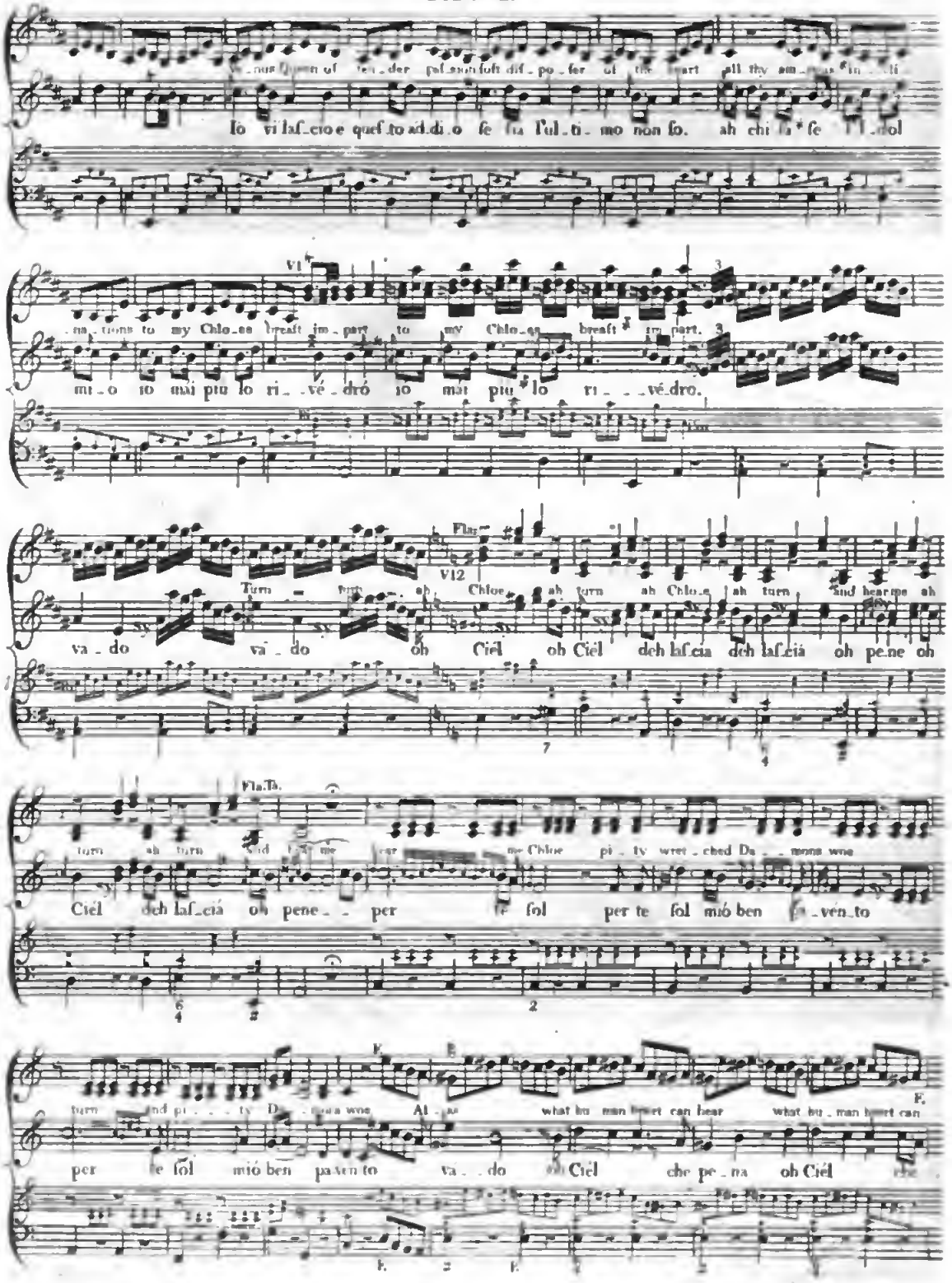

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bear The force of form and beau_ty too GO TO

pe_na il più bar_ba_ro tor_men_to gius_ti

Fla. Fla. Fla.

the force of form the force of form and beau_ty give _ _ _ Ve_nus Queen of

Dei chi mai pro_vò gius_ti De_i gius_ti De_i chi mai pro_vò. _ _ _ _ lo ai bfr io é

VI. VI.

ten_der pa_sion left dis_po_ser of the heart all thy am_rous in_di_na_tions to my Chlo_es breast im_part

ques_to ad_di_o fe la ful_ _ _ mo non fo ah chi fa* fe il dol mi_o fe mai più lo ri_ve_dro.

to my Chlo_ _ es breast im_part all thy am_ _ rous in_ di_na_tions to my Chlo_es breast im_

fe mai più lo ri_ _ ve_dro. io vi las_ció ah chi fa_ fe mai più lo ri ve_

VI. 3

_part to my Chlo_es breast im_ part. 3

dro_ _ fe mai più lo ri_ve_dro.

Composto dal / Composed by Sig.r Bertoni

LA GOVERNANTE.

Cantato dalla / Sung by . . . Sig.ra Seftini.

The Tale Commence

V 2.

V 1. P.

P.

Poco F.

Accompag.

Tiorbino

Moderato

Rondo

P.

La ver_gi_nel_la co_me la Ro_sa, fco_prir non o_sa il

pri_mo ar_dor. Il fiam_mo il rag_gió che in léi tra pel_la fa pói che

V 1.

forz.

V 1.

fvé_la il fuo ros_sor. La vér_gi_ne_la co_me la Ro_sa

for.

fco_prir non o_sa il pri_mo ar_dor. Se ab_ban_do_na_ta è la mes_

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LA GOVERNANTE.

chi - na in ful_la spi - na lan - guif - ce al - lor - - - - - - - La ver_gi - nel - -

_la co - - me la Ro - sa co - - prir non o - - sa il pri - - mo ar - - dor,

ma si ra_vi - - sa se man gra_di - - ta al sen fin - vi - - - - - - ta la strin -

ge al sen.

Compositio dal / Composed by Sig.r Paciello ASTARTO. Cantato dalla / Sung by Sig.ra Pozzi.

The CYMBALS of Bacchus

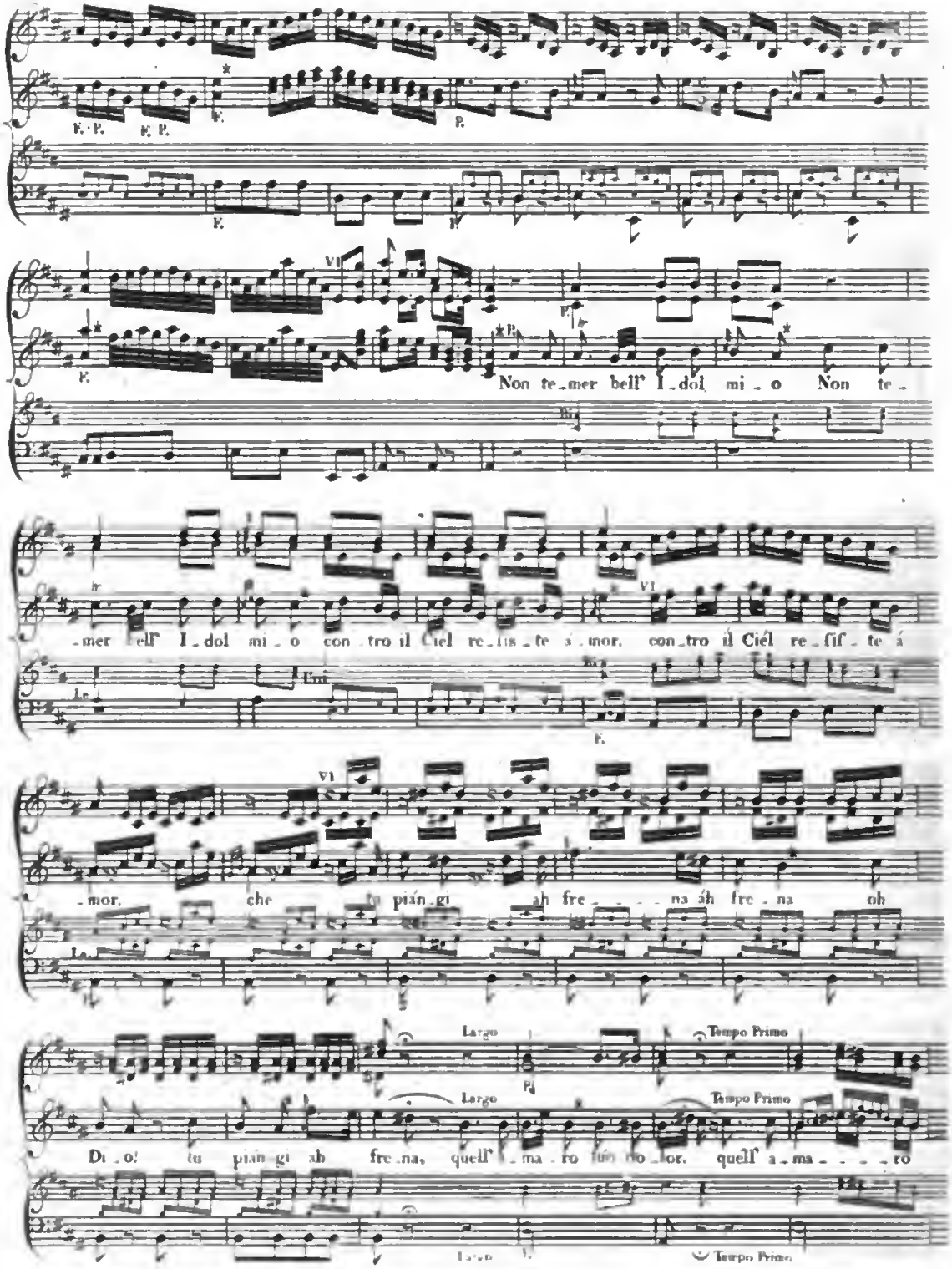
Rondo

Accompagn.

Thème

And.te Espressivo

ASTARTO.



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tuo do_lor _ _ _ _ _ _ _ _ _ _ Non te_mer bell' I_dol mi_o, Non te_mer bell I_dol

mi_o, con_tro il Ciel re_sis_te a_mor. con_tro il Ciel re_sis_te a_mor. Si cru_

_de_le in vói le pro_vé ió da_rò del mió va_

_lor ió da_rò del mió va_lor. La sul A_ra in_grem_bo á Gió_vé pro_vé_

_re_te il mió fu_ror. che tu pian_gi ah fre_ _ _ na_ah Di_o ah

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fre_na oh Dio Non te_mer bell' I_dol mi_o, Non te_mer bell' I_dol mi_o con_tro il

Ciel re_sis_te a_mor. con_tro il Ciel re_sis_te a_mor fi cru_de_le in grem_bo a Giove

pro_vé_re_te il mio fu_ror pro_vé_re_te il mio fu_ror. Non te_mer bell' I_dol

mi_o con_tro il Ciel re_sis_te a_mor. re_sis_te a_mor. re_sis_te a_mor.

re_sis_te a_mor.

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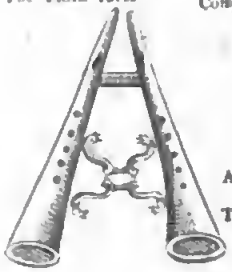
Composta dal Sig.r Giordani. IL BARONE DI TORRE FORTE. Cantata dalla Sig.ra S.



Pizzicato
Flauto
Accompagn.
Theorb. bass
Allegretto
Clarinetti
Flor.Ta.
Cla.Ta
Fla.
Sen_to che in se_no mi bat_te il co_re, se un
dol_ce A_mo_re mi fai spe_rar.
mi bat_te il co_re, se un dol_ce A_

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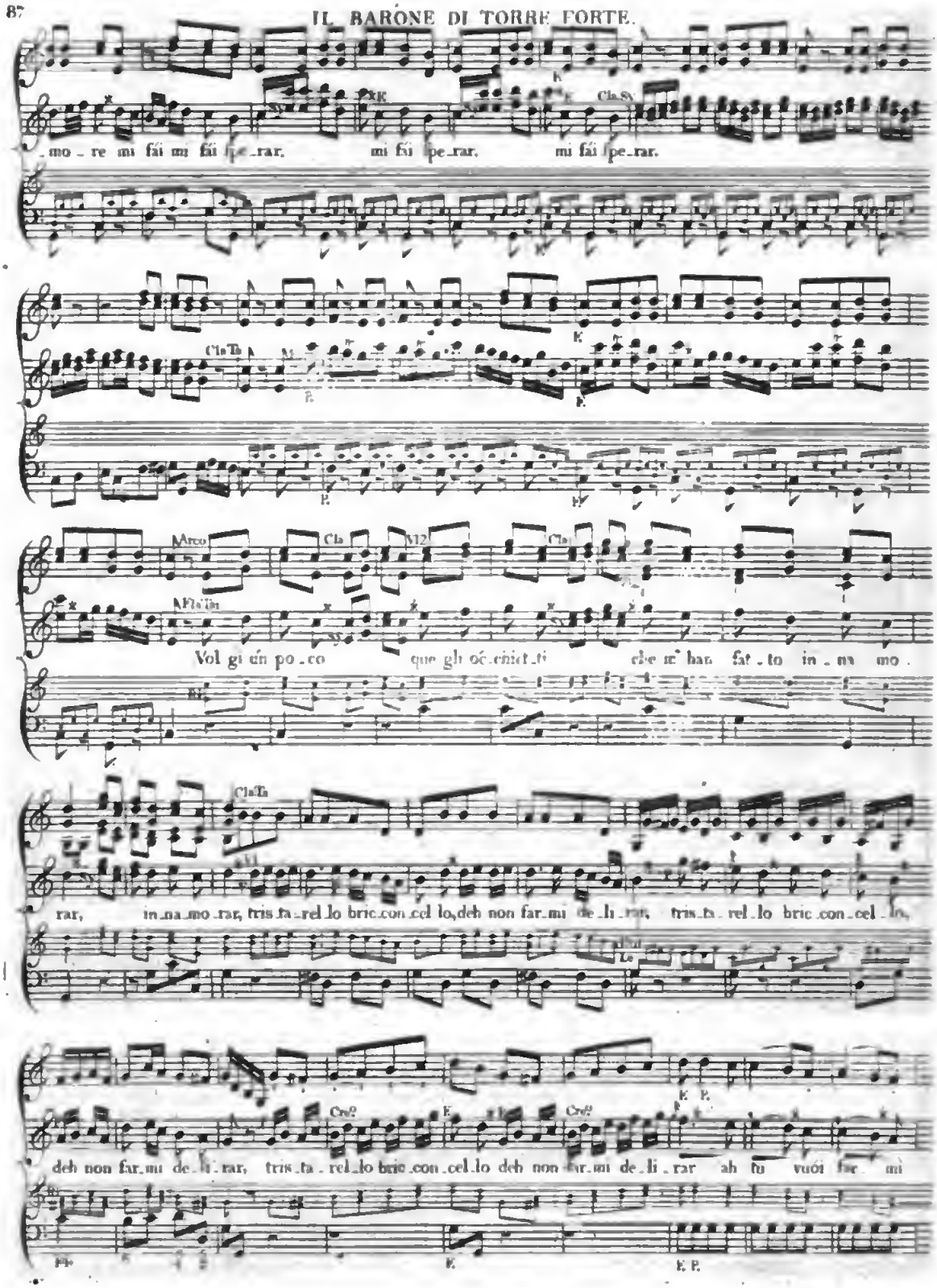

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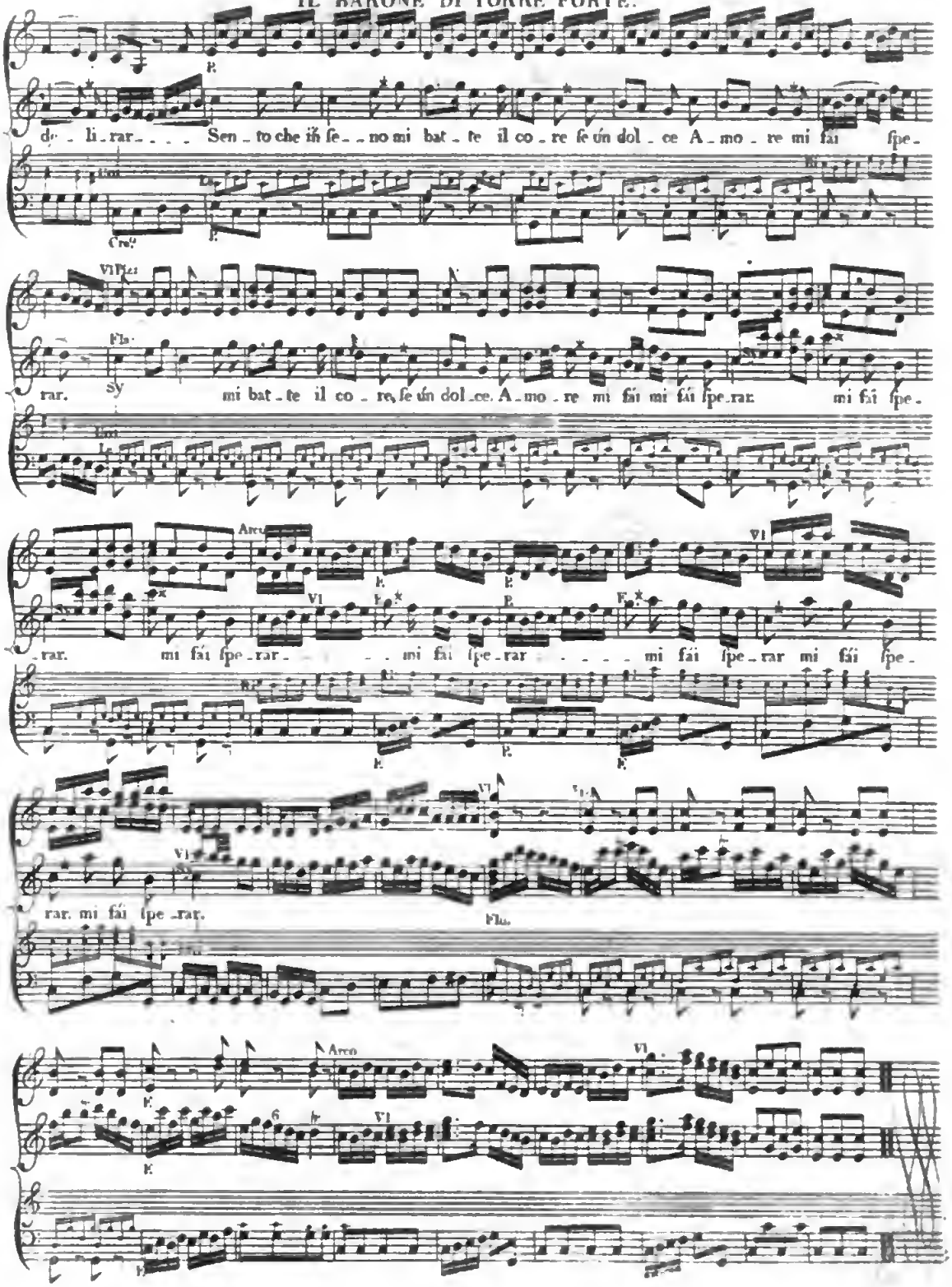

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Composta dal Sig.r Giordani. Composed by

ANTIGONO.

Cantata dal Sig.r Millico. Sung by

Arrangiato Thorough bass

Largo

Già che mo_rir degg' io

L'on_da fa_tal ben mio lascia lascia ch'io var_chi al_me_no ch'io var_chi al_me_no

om_bra in no_cen_te in no_cen_te. Già che morir degg' io

L'on_da fa_tal ben mio lascia lascia ch'io var_chi al_me_no om_bra in no_

cen_te. lascia lascia ch'io var_chi al_me_no

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cen

om_bra in_no_cen te.

cen F.

P. Al.

P.

P.

Composta da / Composed by } John Bach.

Cantata dal / Sung by } Sig.r Roncaglia.

The Bifrum

Accompagn.

Thorough bass

Andantino

Nel par_tir bell' I_dol

mi_o t'ab_ban_do_no al tuo bel cor questo ciò questo ad

di_o Nel par_tir bell' I_dol mi_o lasc_cio in pe_gno á te dá_mor a te dá_mor la_ scio in

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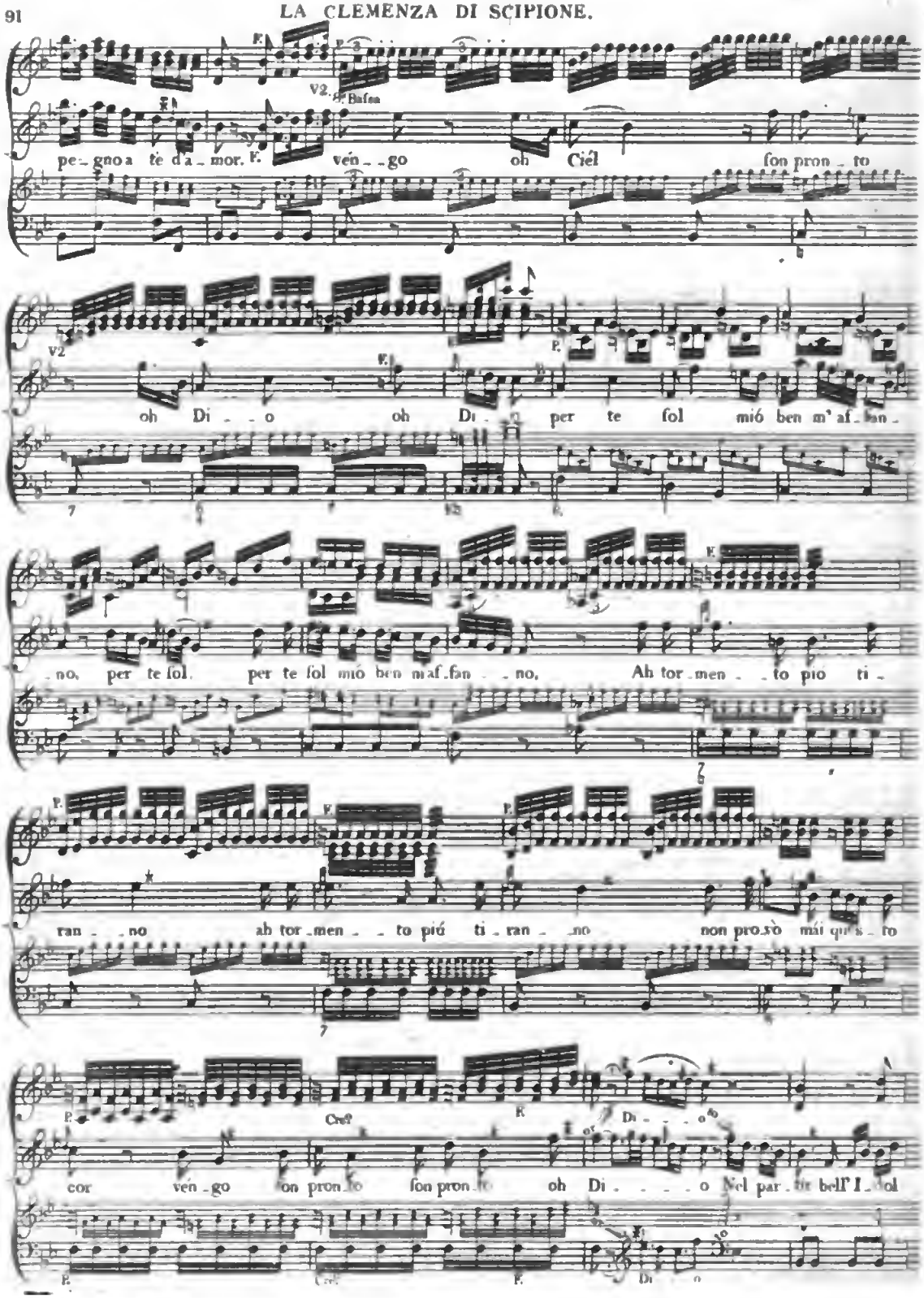

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mi_o t'ab_ban_do_na il tuo bel cor. ques_to sa_ - cró quest' ad_

_di_o Nel par_tir bell' I_dol mi_o las_cio in pegno a te d'a_ _mor. a te d'a_ _

All.o Afsai.

_mor. las_cio in pe_gno a te d'a_ mor. Ah tor_ _

All.o Afsai.

men_to più ti_ran_no non pro_vò mái ques_to cor. non pro_

_vò mái ques_to cor, ah tor_men_to più ti_ _ran_no

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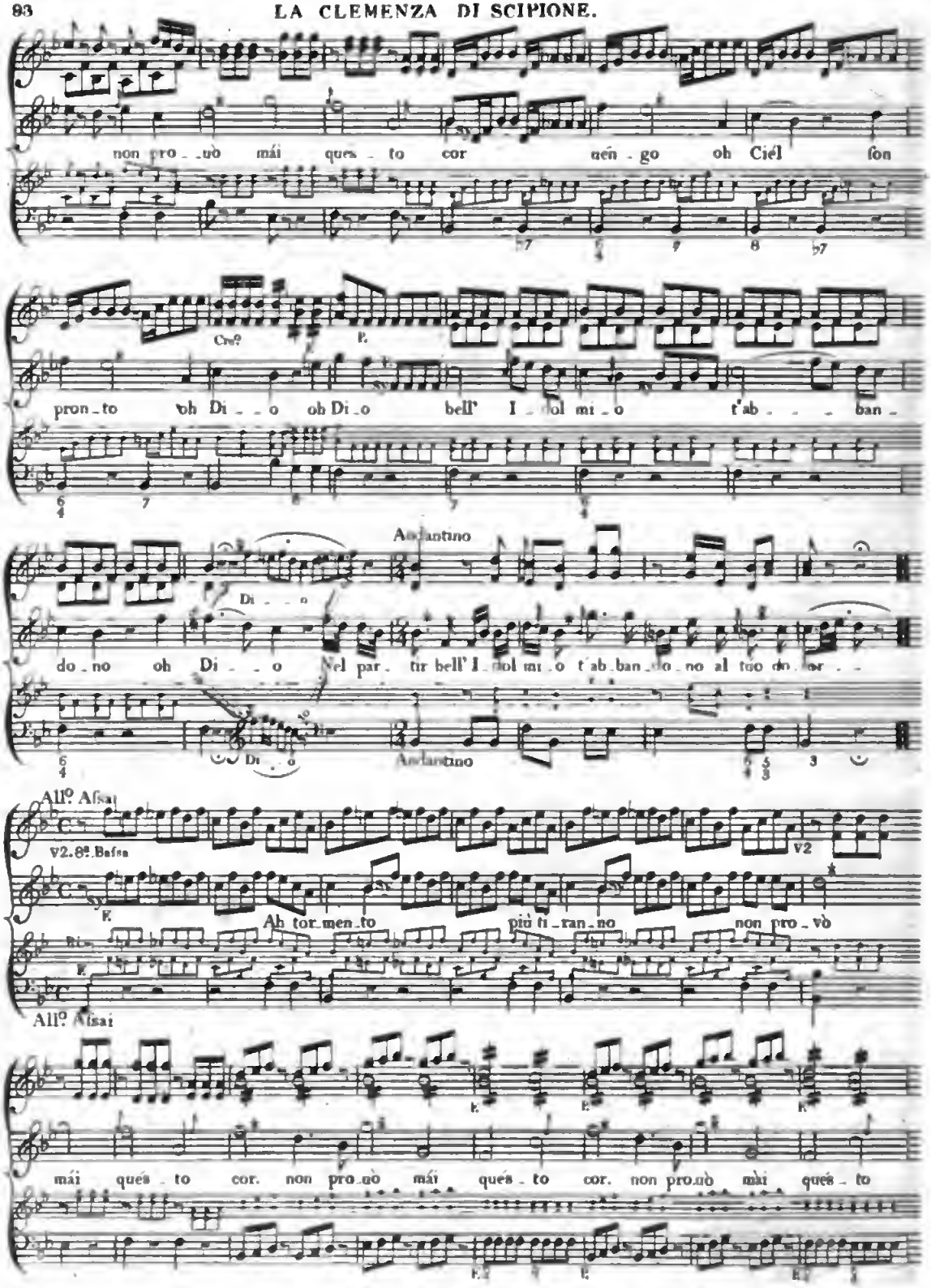

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cor. mái qués - - to cor. mái qués - - to cor. non pro-xò mái

qués - to cor.

Revo e Duetto.

Composto dal / Composed by Sig.r Corri. ALESSANDRO NELL' INDIE. Cantato dal / Sung by Sig.r Ranzini. Sig.ra Schindlerin.

Poro e Cleonice

Vla 8va alta. Poro

P. Lo-de a gli De-i son per-fu-a-so al

Accompagn. Thorough Bass

Larghetto

Vla 8va alta. Vla Ta. Cleonice

fi-ne del-la tú-a fe-del-tà, Lo-de a gli De-i Po-ro di me si fi-da

All.o

più ge-lo-so non è, dov'è chi di-ce che un fem-mi-nil pen-

All.o

Cleo

_fié_ro dell' au_ra e più leg_gié_ro, dov'è chi di_ce che più del

And.te Sofie.

Porr. Cleo

ma_re un fos_pet_to_so á_man_te è_torbi_do é in_cos_tan_te. Ió non lo cre_do, ed ió nó'l pos_so dir, mi

And.te Sofie.

Por. Cleo Por.

di_fin_gan_na af_fa_ti, mi con_vin_ce ab_bas_tan_za, la pla_ci_dez_za tua, la tua cos_tan_za.

P. P.

Alt. Cleo Alt. Raf.

P. Ri_cor_do il giú_ra_men_to, P. la pro_mes_sa ram_men_to. Raf.

Lg. Lg. Lg.

P.P. P.P. Raf.

P.

Cleo Sv. Por. Sv. Cleo

ti co_nos_ce, ti vé_de, che pla_ci_do á_ma_tor, che bel_la fe_de? Siegue Subito

P.

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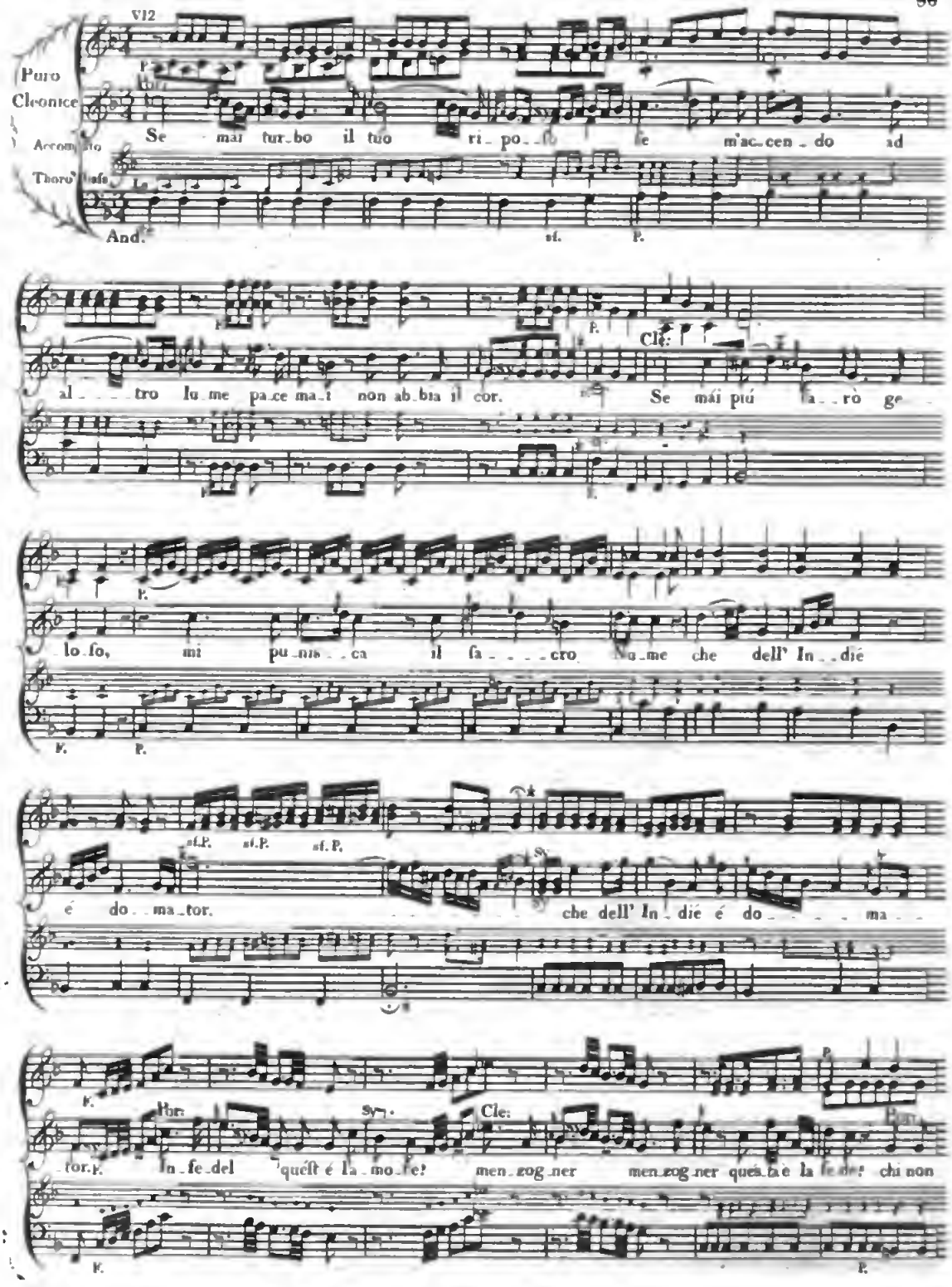

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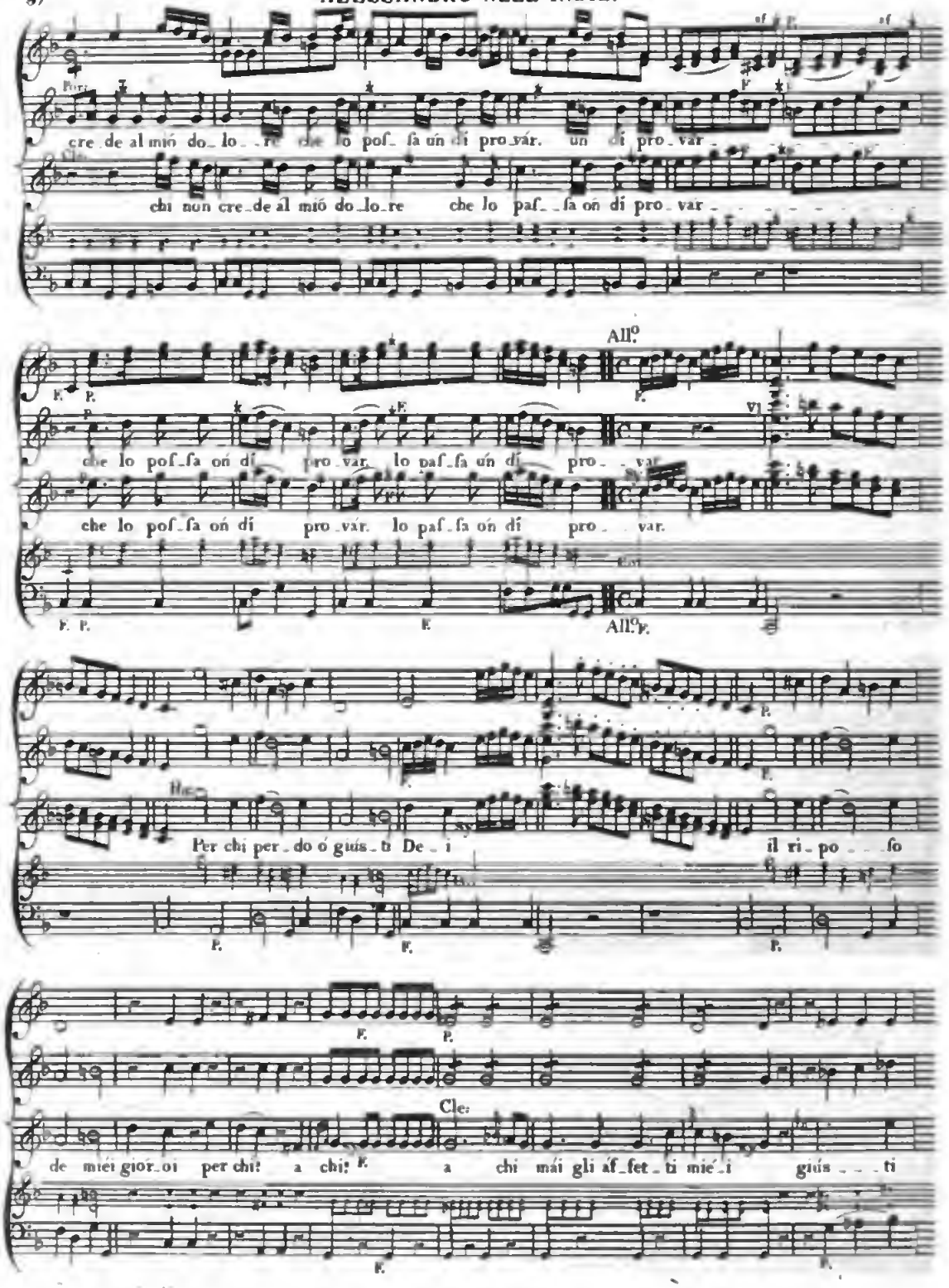

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Ah si mo_ra e non si tor_ni per fin

Dei ser_bai fin' o_ra a chi? a chi? Ah si mo_ra e non si tor_ni

_gra_to á sos_pi_rar.

per l'in_gra_to á sos_pi_rar. men_zog_ner

In_fe_del

Andante

Che bel_la fe_de?

che pla_ci_do á_ma_tor?

Se mai più fa_rò ge_lo_so men_zog_

And.te

pa_ce

mai tur_bo il tuo ri_po_so in_fe_del?

mi pu_nis_ca il sa_cro Nu_me

ner?

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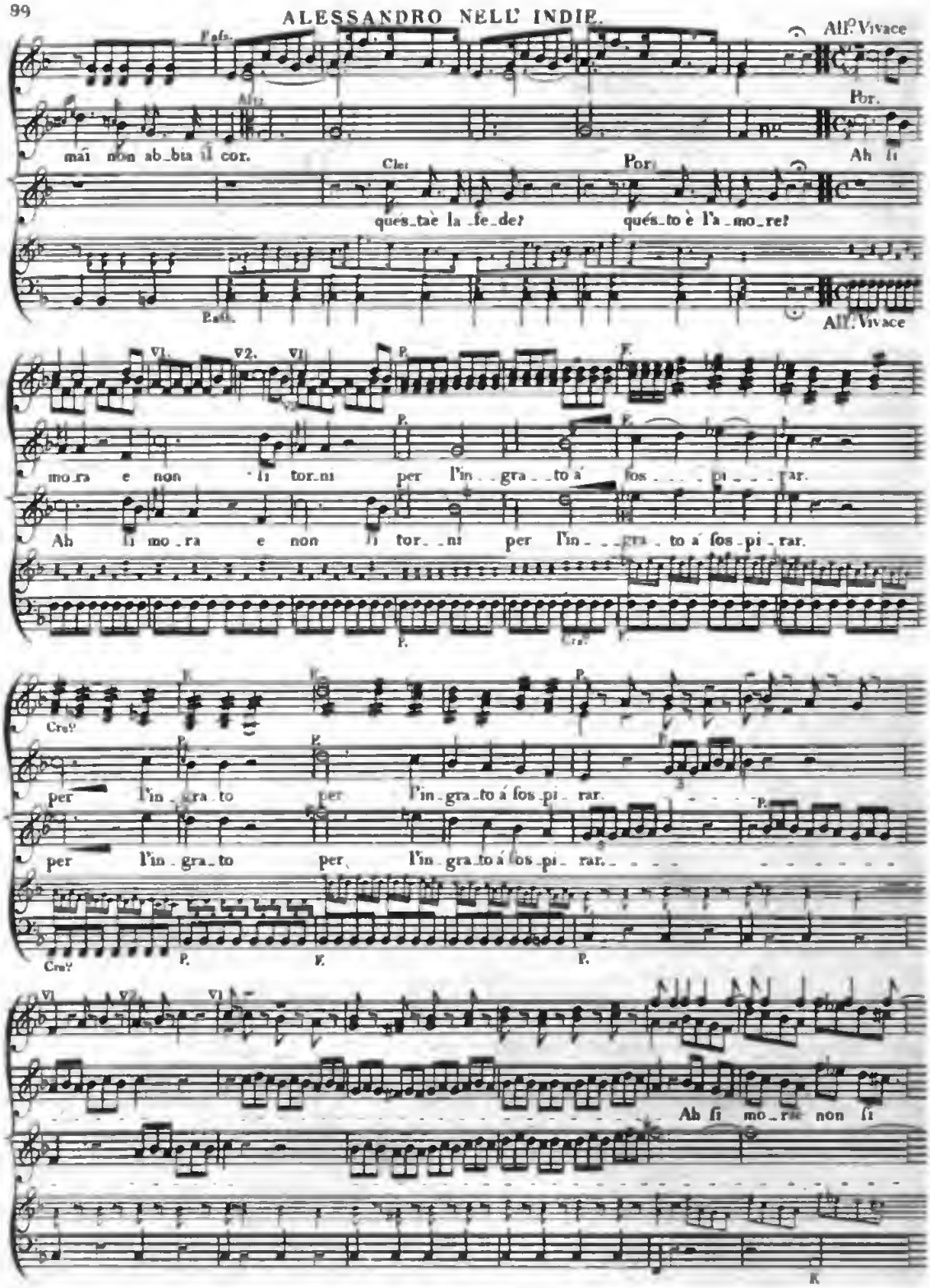

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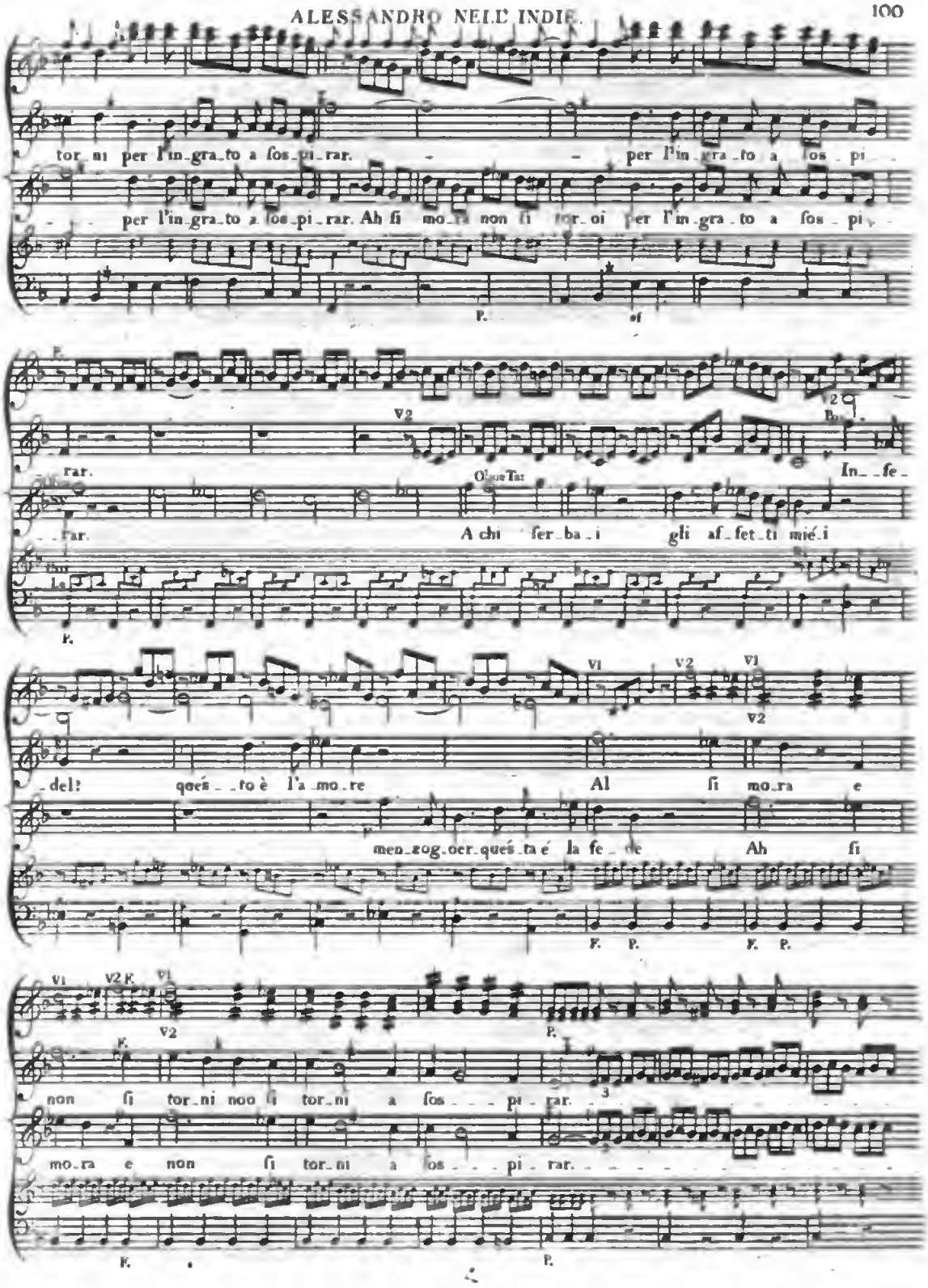

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P.afs.

per l'in - gra - to a' fos - pi - rar. per l'in - gra - to a fos - pi -

per l'in - gra - to a' fos - pi rar. per l'in - gra - to a fos - pi -

P.afs.

F.

- rar. a fos - pi - rar. a fos - pi - rar.

- rar. a fos - pi - rar. a fos - pi - rar.

F.

Composta dal / Composed by } Sig.r Corri.

Cantata dalla / Sung by } Sig.ra Schindlerin.

V2 F. V1 Revo F.

V1 F. P. Di - gli Ch' io son fe - de - le ch' io son fe -

Accompagn.

Thuro' Bass

And.te Sostenuto. P. Revo

a tempo

- de - le di - gli ch' è il mio te - so - ro che m' a - ma che m' a - mi ch' io l' a - do - ro che non dis -

in time P.

pe - - - ri án - cor. di - - gli ch'é il mio te - so - - - ro che

m'a - - - mi ch'io l'a - do - - ro che non dis - pe - ri an - cor. che m'a - mi ch'io l'a -

do - ro che non dis - pe - ri án - cor - - - - - che non - - - - - - dis - pe - - - - ri án -

cor. Di - - - gli che la mia stel - - -

la spe - - ro pla - car col pian - - to che se con lei in - an - to l'im -

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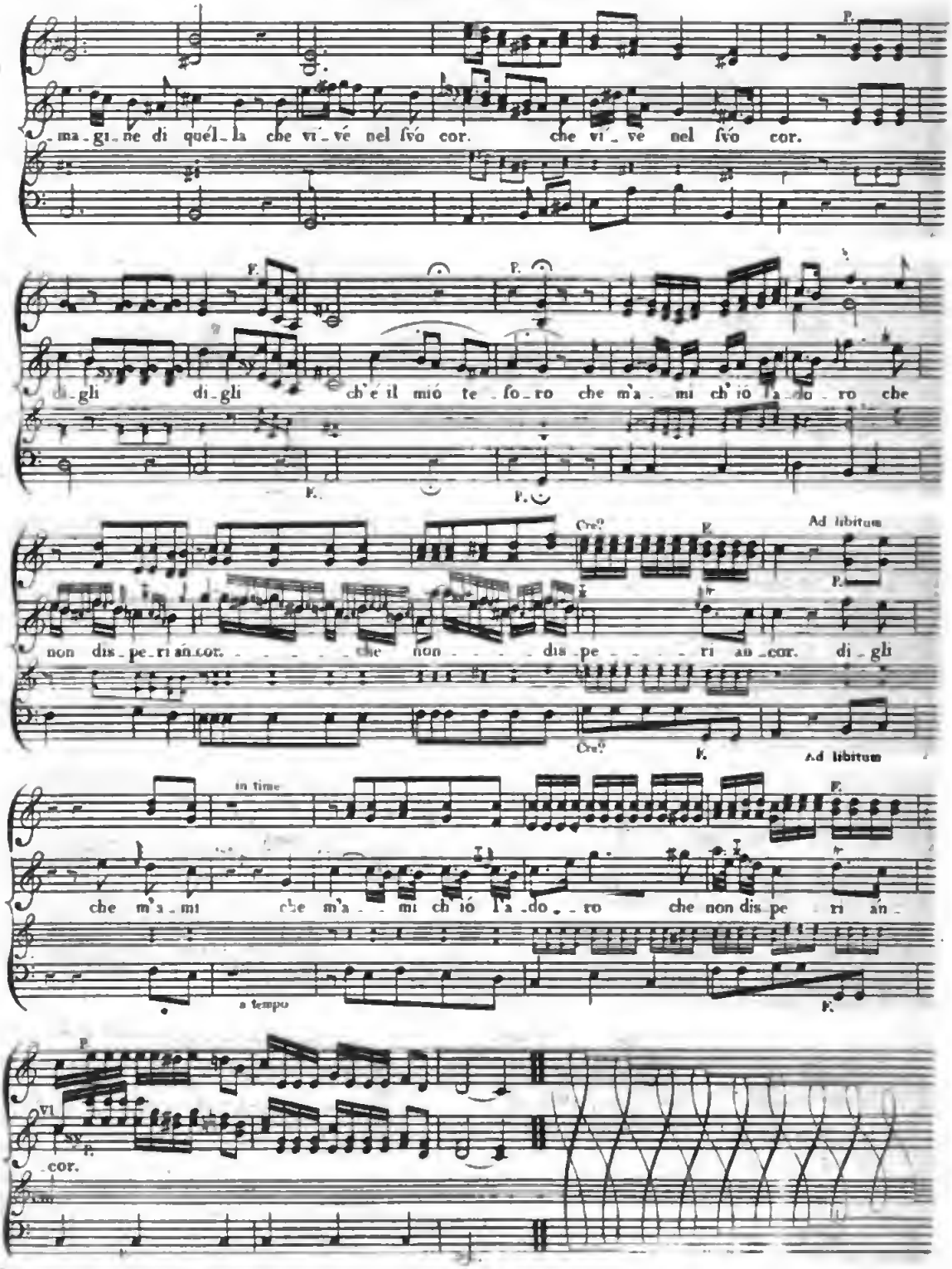

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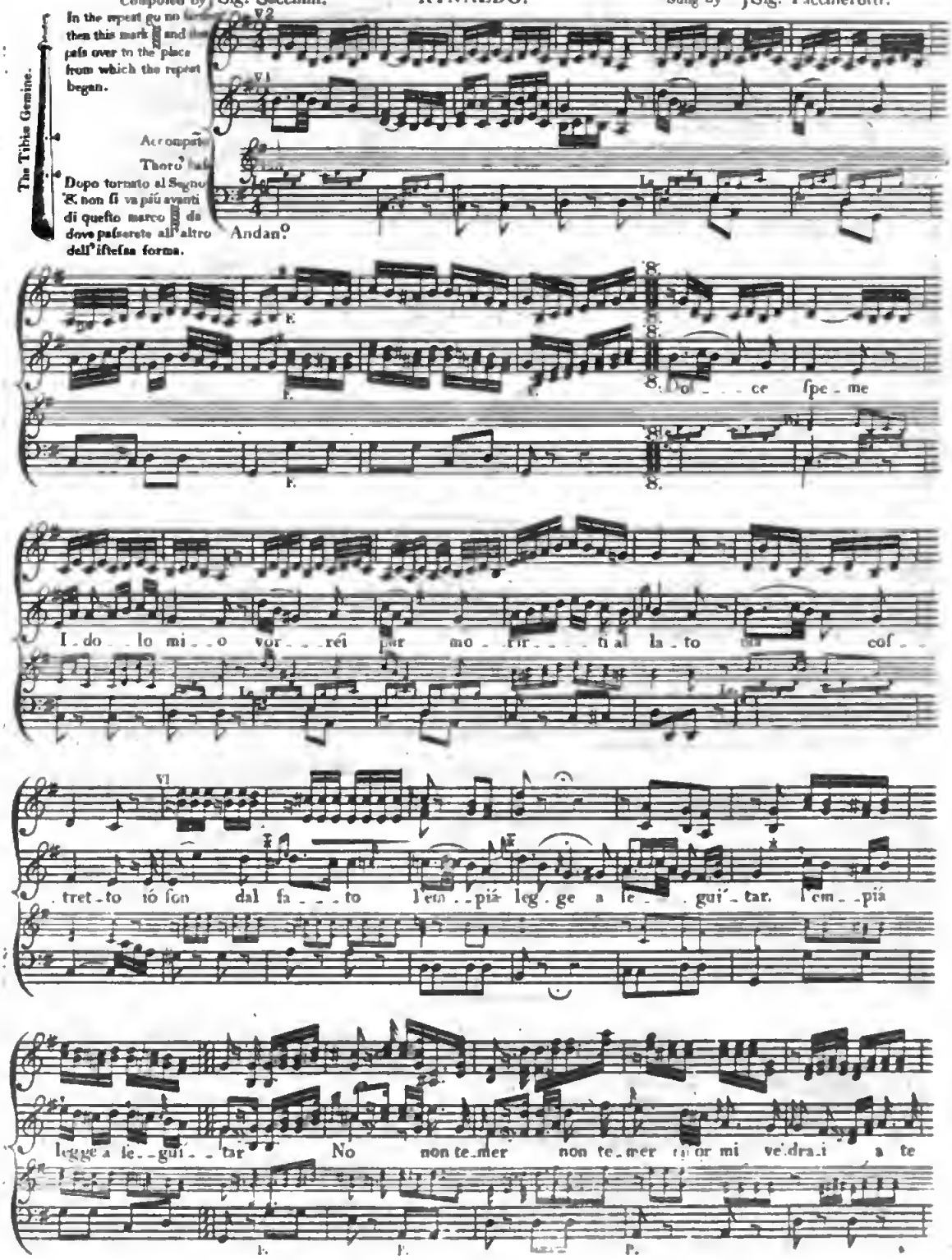

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li_be_ro tor_nar, Deh fe_ _re_na Deh fe_re_na'l vá_ghi ra_i io lan_

guis_co lan guis_co al fúo pe_nar. io lan_guis_co lan guis_co al fúo pe_nar.

V 2 8ª B.

tar. Deh fe_re_ _na i vá_ghi ra_ _i non te_mer non te_mer

io lan_guis_co al tuo pe_nar al tuo pe_nar. Co_ri á_man_ti

All.º All.º All.º

che ve de_te co_me io per_do il ca_ro be_ne co_me per_do il ca_ro be_ne di_te vói se le mié

VI VI.

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pe_ne non son de_gne di pie_tà Ar_mi da oh Di_o Ar_mi da non te_mer non te_

mer, Co _ri á_man_ti di _ _ _ te vó_i di_te voi se le mie pe_ne non son de_gne di pié_

non son de_gne non son de_gne di pie_tà co_ri á_man_ti di_te vó_i di_te

vói se le mie pe_ _ _ne se son de_gne se son de_gne di pie_tà. se son de_gne di pié_

tà. se son de _gne di pié_ _tà. si di pié_ tà. si di piè_tà.

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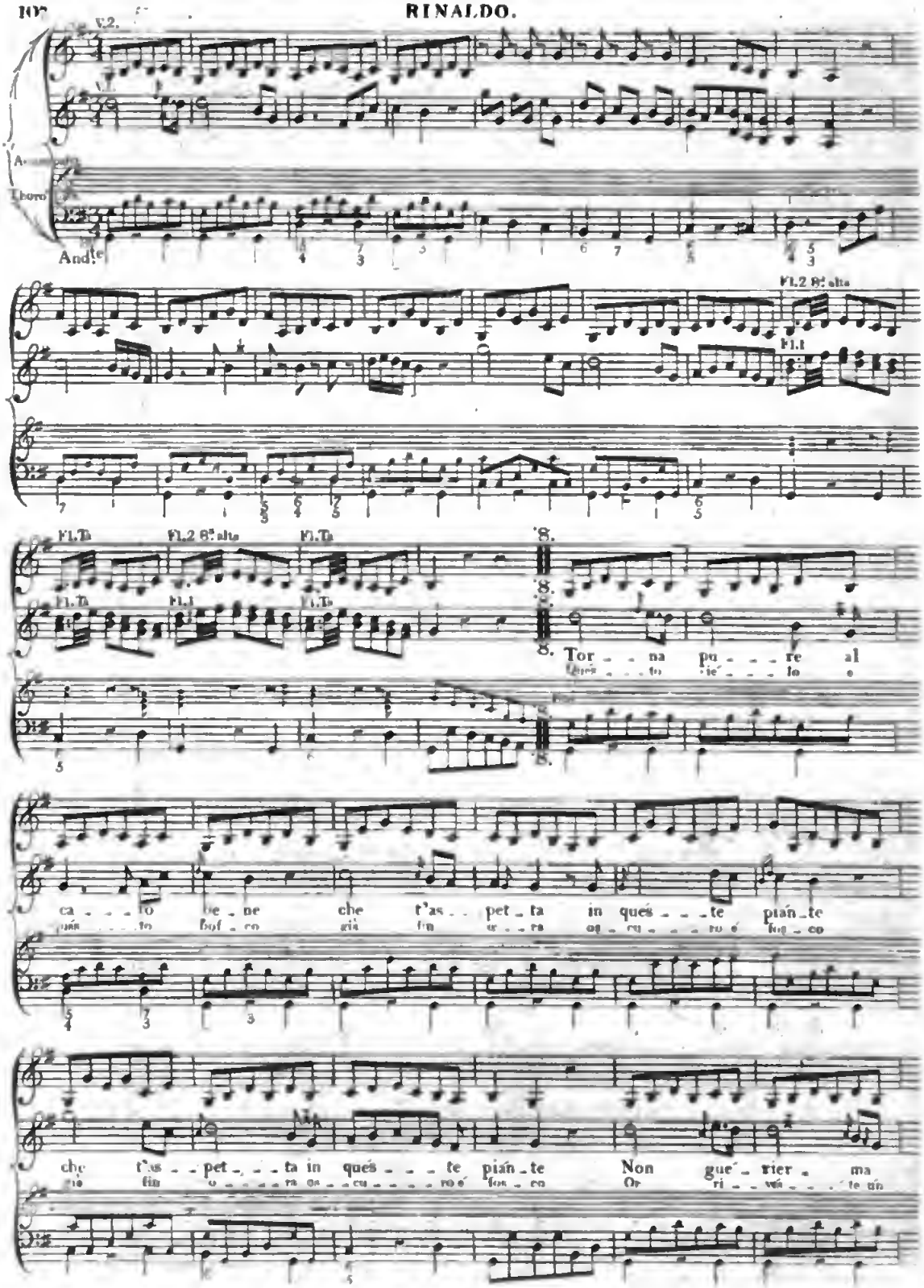

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tor - - na a - man - te le fúe pe - - ne a con - fo - - lar.
lie' - - - to as - pet - to i tuoi pof - - fi a fe - - con - dar.

tor - - - na pur ma tor - - - na a - - man - te, le fúe pe - ne
or ri - - - vis - te un lie' - - - to as - - pet - - to, i tuoi pof - fi

a con - fo - - lar. le fúe pe - ne a con - fo - - lar.
a fe - con - - dar. i tuoi pof - - fi a fe - con - dar.

Fl. 2 8 alto

Fl. Ta. Fl. 2 8 alto Fl. Ta.

a con - fo - lar. a con - fo - lar - - - - - - - - a con - - - fo - lar.
a fe - con - dar. a fe - con - dar - - - - - - - - - a fe - - - con - dar.

Vl

8.

From the mark with the under verses.

Fine

Dal Segno 8.
con li versi di sotto

8.

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Rondo

SYMPHONY. or FIDDLE.

Composto dal / Composed by Sig.r Sarti.

DEMOFONTE.

Cantato dal / Sung by Sig.r Aprile.

Accompagn.

Thoro' bass

Larghetto.

fe co res ti a ni ma mi a questo cor che vi ve in

te, ah pre sen te ogni ot ti ra il can dor del la mia

fe. il can dor del la mia fe. Io ti las cio e po chi is

tan ti ca ro be ne io vi ve ro, e fra L'om bre degl'a

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man - ti la mia fiam - ma por - te - ra - - - - - te co res - ti a - ni - ma mi - a qués - to

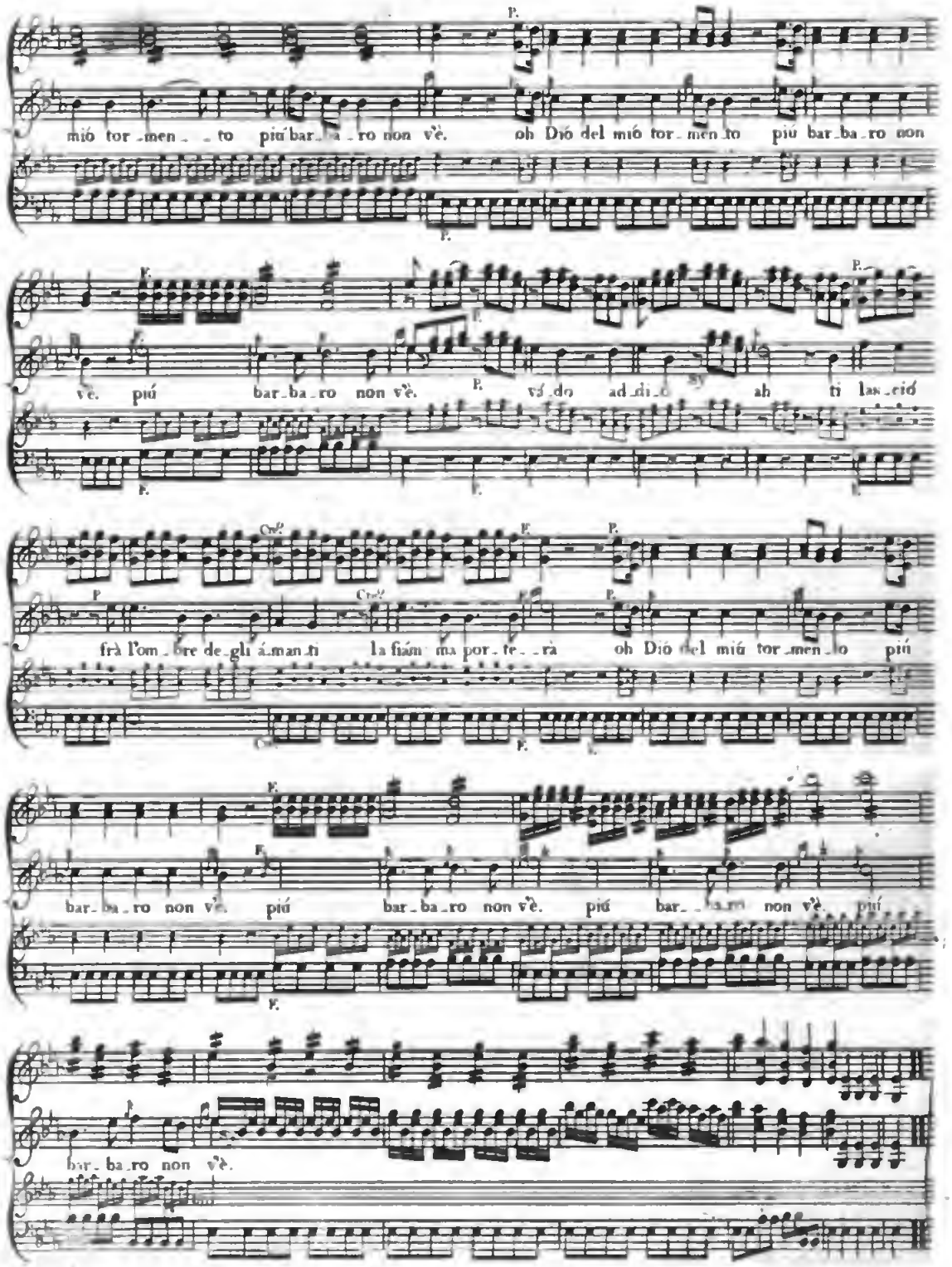
cor che vi - ve in te, ah per sem - pre ogn' or ti ri - a il can dor del -

la mia fé. il can - dor del - la mia fé. vá - do ohi - me tu

pian gi tu pian - - gi a - mi - - co deh los - pen - di los -

- pen - di un fol mo - men - to ca - - ra oh Di - o oh Di - o ah oh Dió del

All.o



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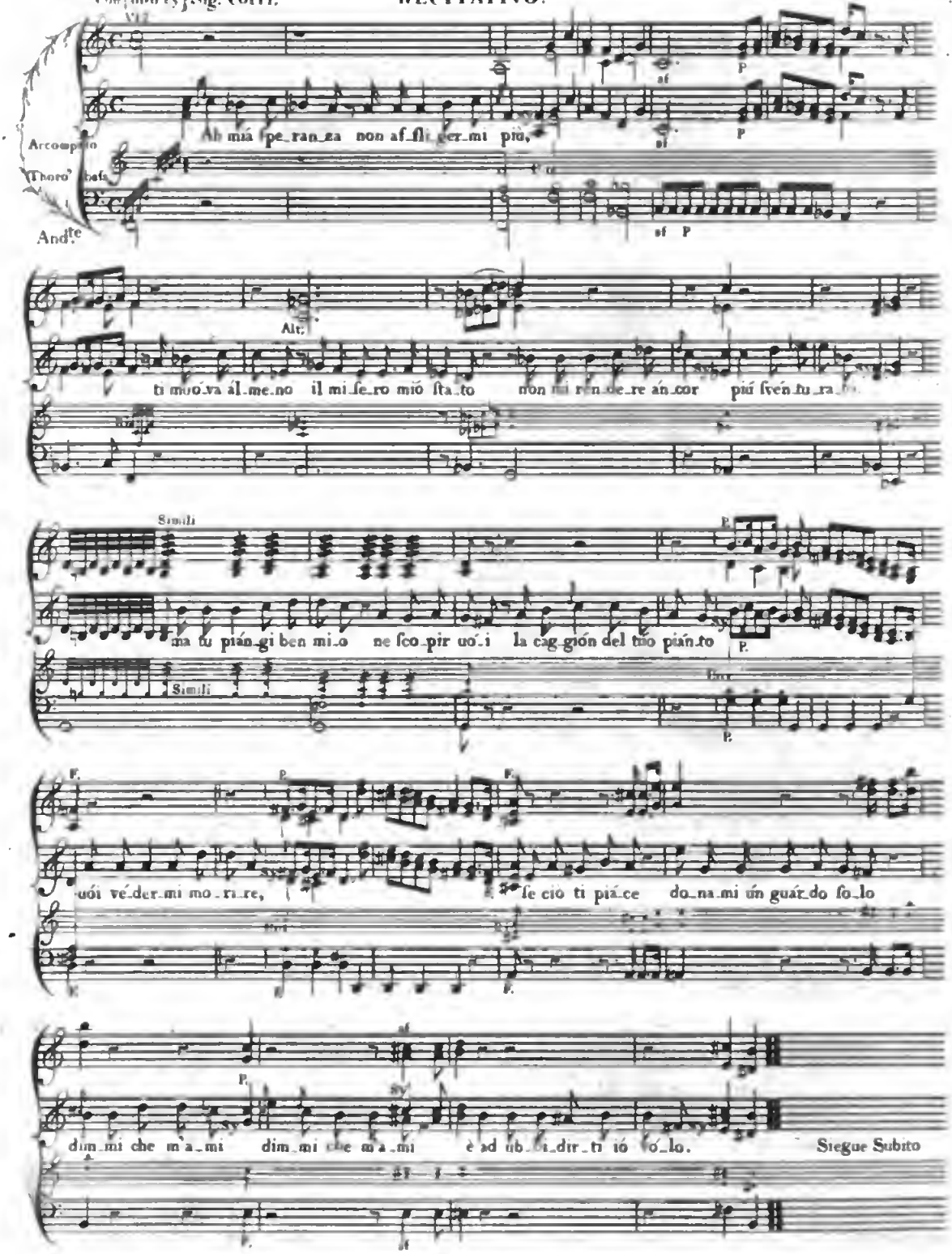

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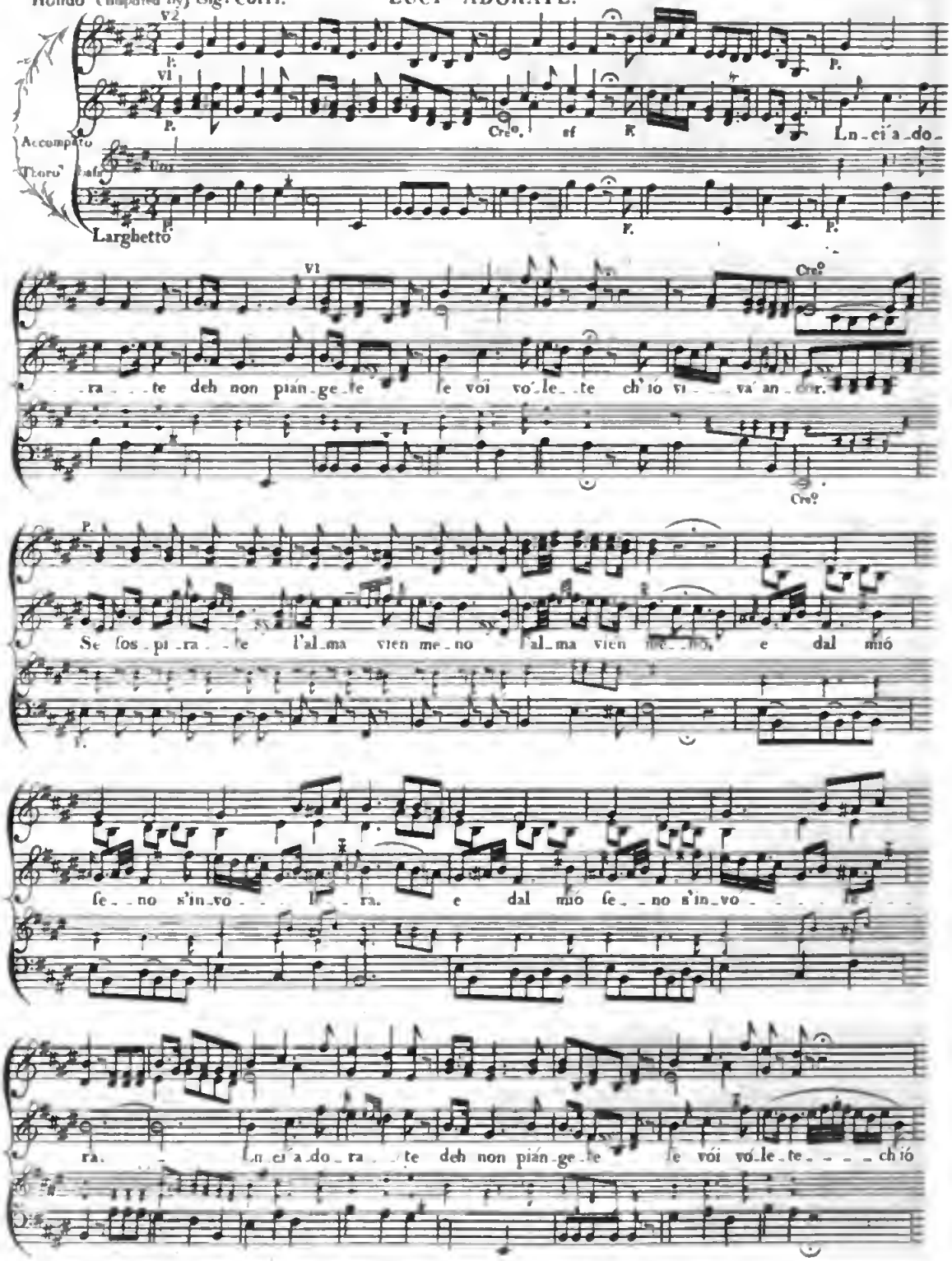
Rondo Composto dal Sig.r Corri. Composed by

LUCI ADORATE.



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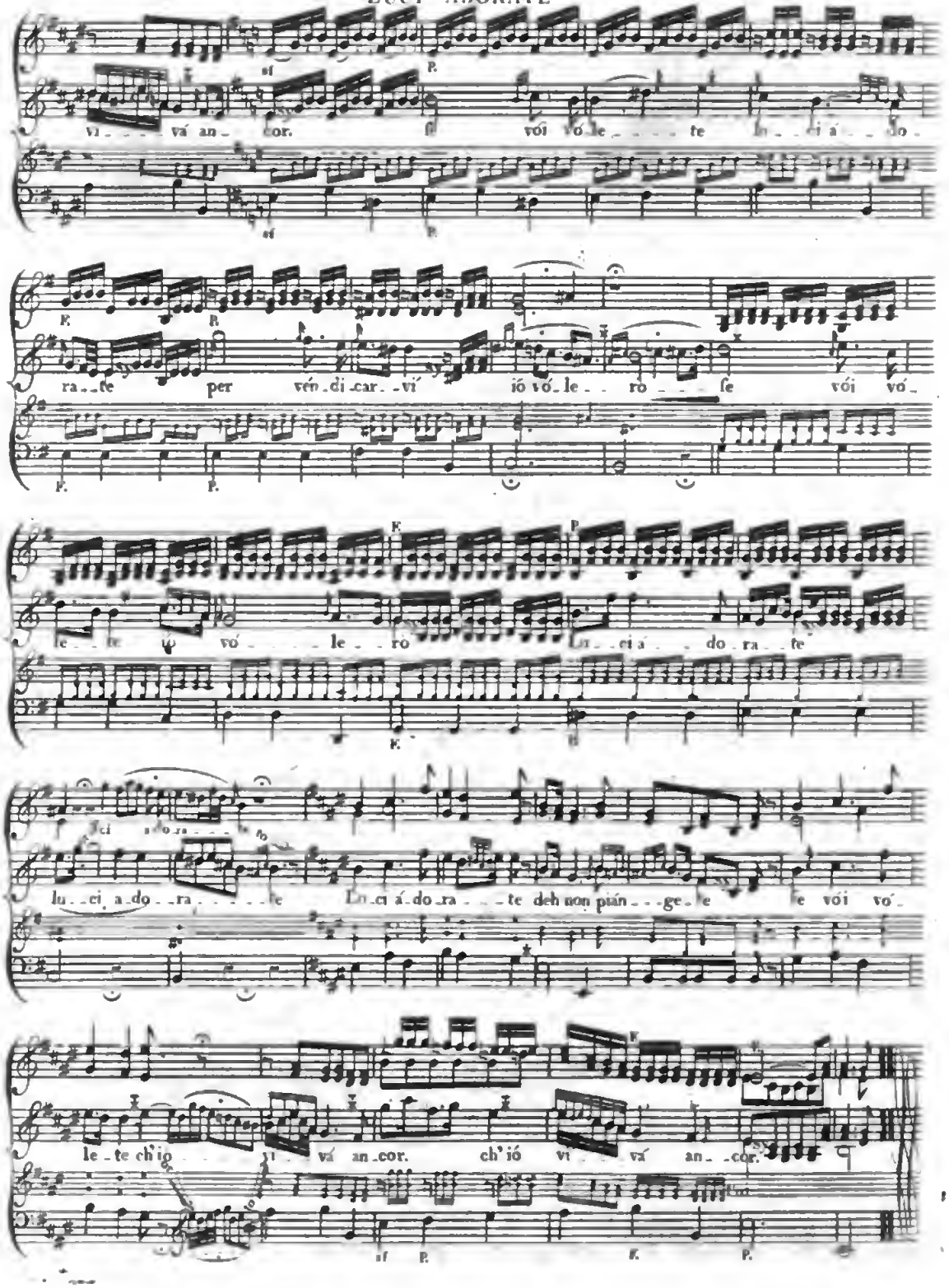

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Composition de J. Composed by John Bach.

RONDEAU.

V.2. V.1. Accompaño Thorough bass. Andno

P. Fl. 8va alto

Al mió be_ne a lei chie_do_ro vo chié_den_do in_ván pie_ta al mió

be_ne vo_chié_den_do in_ván pie_ta. ep_pur fo che il mió te_so_ro, fi cru_de_le il cor non

ha. ep_pur fo che il mió te_so_ro fi cru_de_le il cor non ha. gi_ra i'

Rizzando Forte

Le Piano Forte

lu_ _ mi par tur_ba_ _ _ gi_ra i' lu_ _ mi par tur_ba_ ta

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e ri - fol - ver - ti non fa, e ri - fol - ver - ti non

fa P.a quest' al - ma ab - bas - do - na

Alt.

P.F. Tbcst

V12

- ta per - che ma - i tal cru - del - ta per - che

P.F. Tbcst

ma - i per - che ma - i per - che mai tal cru - del - tà tal cru - del - ta

V.I

Al mio be - ne a lei che a - do - ro vo chie - den - do in van pie - tà al mio be - ne vo chie -

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RONDEAU.

den_do in vani pie_ta' ep_pur so che il mio te_so _ _ _ ro si cru_de_le il cor non ha ep_pur

so che il mio te_so_ro si cru_de_le il cor non ha spo_sa An_ti_go_na

ben mi_o di me_glio ti con_si_gli_a col Ciel, An_

ti_go_na ben mi_o spo_sa mio te_so ro mio te_so _ _ _ ro Pur io

so che il ben che a do_ro si cru_de_le il cor non ha si cru_de_le il cor non

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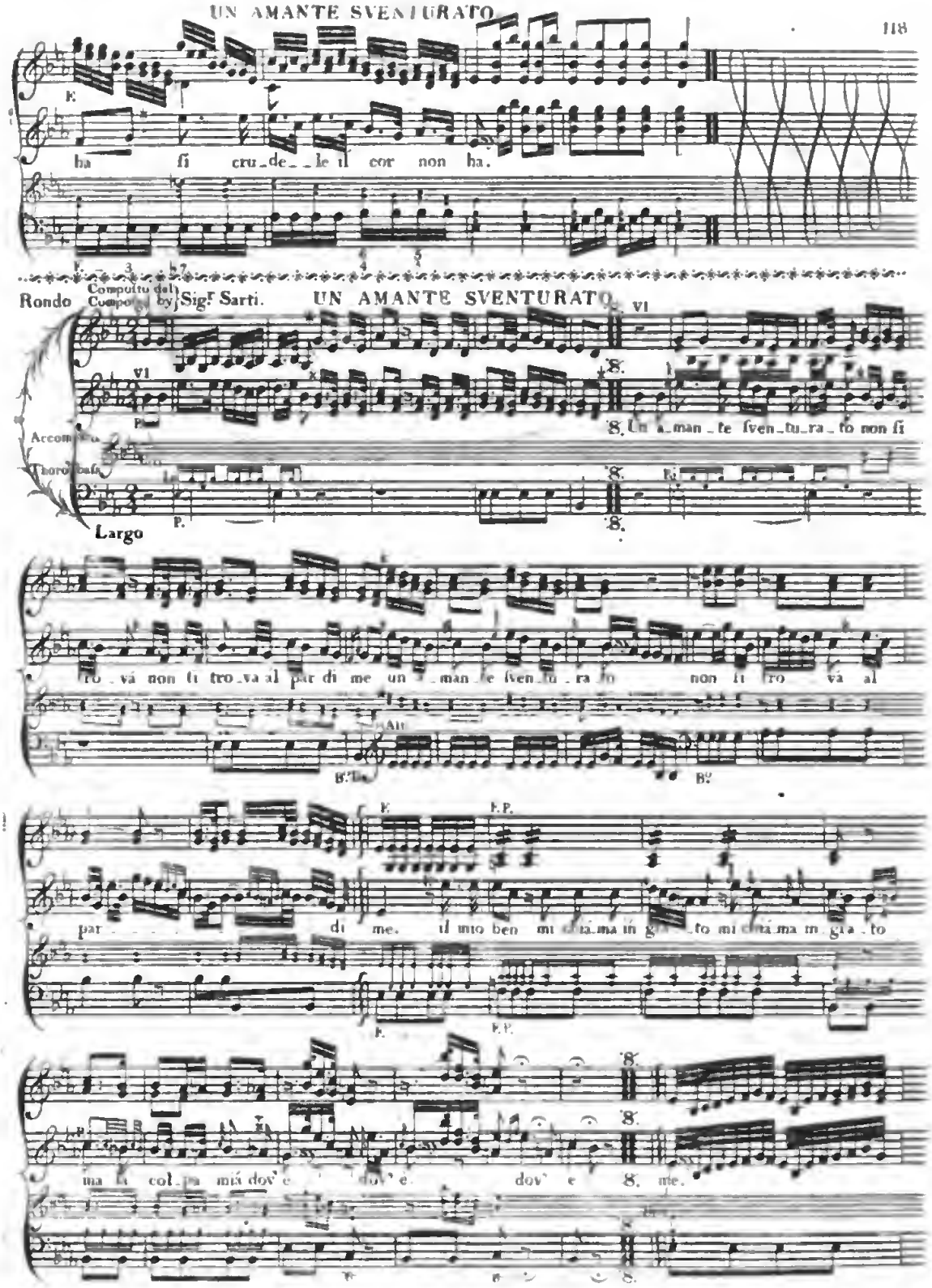

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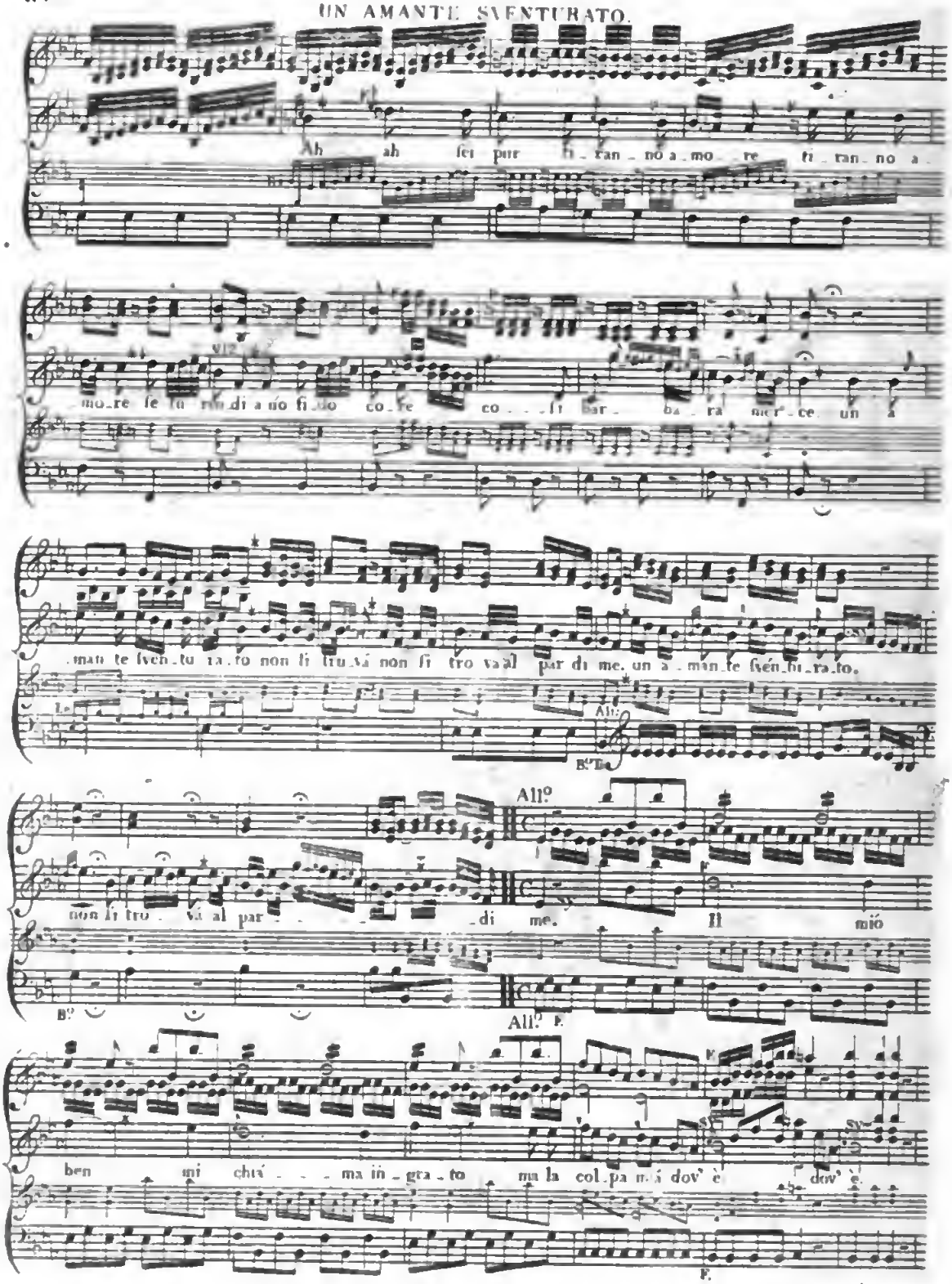
UN AMANTE SVENTURATO.



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un a . man . te sven . tu . ra . to non si tro . và al par di

me. al par di me. il mio ben mi chia . ma in gra . to ma la col . pa ma la

col . pa oh dio dov' è Un a . man . te sven . tu . ra . to

non si tro . và al par di me. al par di me. al

par di me. al par di me.

Dopo tornato al Segno 𝄋 S. non si va più avanti di questo segno ⁋ ma dove si trovarà all' altro dell' ultima Tema.

In the repeat go no further than this mark ⁋ and then go back over to the place from which the repeat began.

Fine del Tomo Primo.

End of the 1st Vol.

James Johnson Sculp.t Edin.r

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